

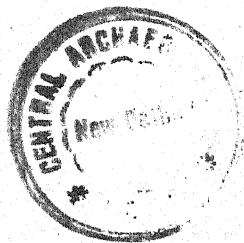
THE POEM OF JOB

A LITERARY STUDY
WITH A NEW TRANSLATION

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THE SCHWEICH LECTURES
OF THE BRITISH ACADEMY
1943

4352



225-104

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LONDON
PUBLISHED FOR THE BRITISH ACADEMY
BY GEOFFREY CUMBERLEGE, OXFORD UNIVERSITY PRESS
AMEN HOUSE, E.C. 4
1947

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY CHARLES BATEY, PRINTER TO THE UNIVERSITY

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PREFACE

THE title of this volume indicates, so far, what prospective readers may hope to find in it. An appendix gives particulars of the new translation. It is presented with a full recognition of the need for other kinds of translation, but also with a claim that its special type should be allowed a place alongside of others. Readers are recommended to give the translation a first cursory reading without paying attention to the notes which supplement it or to the multifarious marks which encumber it. The translator regrets that the inclusion of these adjuncts has seemed to him to be unavoidable.

The three lectures delivered in 1943 have been expanded and rewritten and subdivided into six chapters. Chapter I explains the relation of the poem to the whole Book of Job and lays down the fundamental principle that in the first place the poem should be studied by itself apart. Chapter II gives a new view of the poet's conception of Job's misfortunes. Chapter III puts the attitude of Job's comforters in a more favourable light than has been usual. Chapter IV traces the development of the poem through Job's speeches and the divine speech to its culmination in Job's own last words. Chapter V gathers material relevant to a verdict on the literary qualities and rank of the poem. Chapter VI exemplifies the nature of the traditions that influenced the work of the poet.

The rewritten lectures are addressed particularly to all who take interest in great literature, whether readers of Hebrew or not. Those who have not made any previous study of the Book of Job are recommended to acquaint themselves with alternative solutions of its problems, as these may conveniently be found in Dr. A. S. Peake's commentary in the Century Bible (1904). Appendixes II-V are intended chiefly for students of the Hebrew text. Appendix VI contains notes made necessary by the nature of the translation.

The present writer has used only a fraction of the abundant literature on the Book of Job open to him. Yet in all matters of interpretation and textual criticism he owes a heavy debt, directly and indirectly, to many predecessors. Textual emendations derived from other scholars have been indicated, as far as possible, in the translation. But these are only one part of the manifold instruction he has received from previous writers.

The author is very grateful to the Schweich Lectureship Trustees for the opportunity now given to him of completing and publishing, under their congenial auspices, the results of long-continued studies. He also thanks the printers of the Oxford University Press for their skilled co-operation and help.

Wm. B. STEVENSON

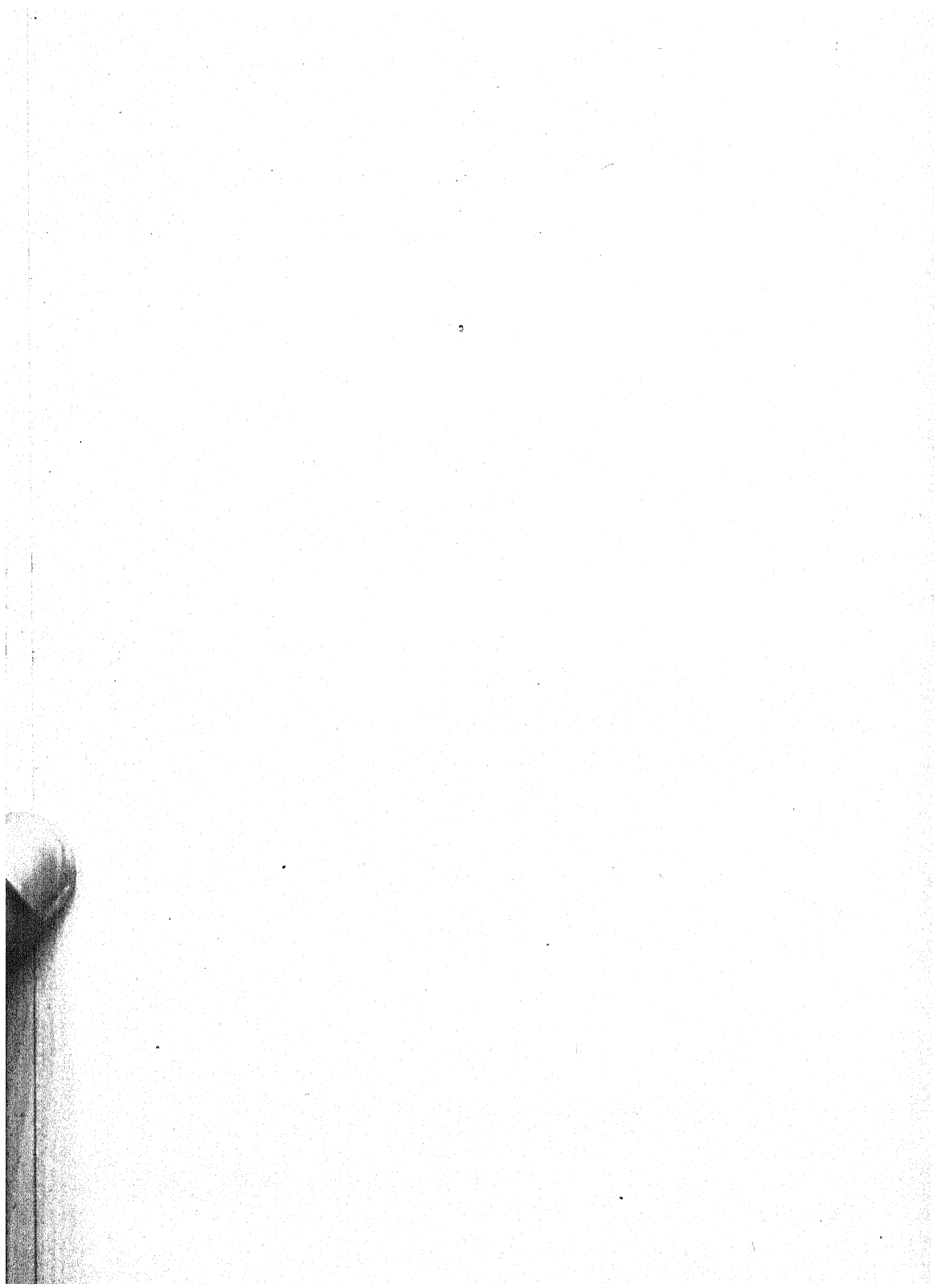
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THE POEM OF JOB

Job speaks

- 3.3 Perish the day I was born · and the night that [†]welcomed a man,¹
 [^]May God above ignore it · no brightness beam upon it;
 Let midnight darkness stain it · let clouds be a canopy over it,
 Let [†]blackness overwhelm it · [^]pitch darkness seize upon it!
 Put it out² of the days of the year · leave it out of the tale of the months!
- 3.7 [^]/Its/ night, let that turn sterile · and devoid of joyous song,
 Let binders of spells³ blackmark it · who are fitted to stir Leviathan;
 May its twilight stars be dark · [^]its peep of day invisible,⁴
 Since it shut not my mother's womb⁵ · and saved me not from misery.
- 3.11 Why could I not die forthwith · come out of the womb to expire,
(3.16) Or fall a corpse uncared for⁶ · like babes who have never breathed?⁷
 Why did (man's) knees receive me · and (mother's) breasts give nurture?
 When I might have lain down in peace · and slept a restful sleep,
 Beside kings and counsellors of state · who built for themselves the 'pyramids',
 [^]Beside rulers, owners of gold · who filled their houses with silver;
 > Where Miscreants cease molesting · and tired out men take rest,
 Where captives find ease in company · away from the taskman's voice,
 Where small and great are together · yet the slave is free from his master.
- 3.20 Why should the wretched see light · and the embittered remain alive,
 Who long for death that comes not · and seek it /as/ buried treasure,
 Happy to come to a 'burial mound' · and joyous to reach a grave,
 Whose way of life is 'barred' · hedged round by God himself?

 Moans were served as [^]my food · and groans poured out as my drink,
 My greatest fears befell me · the cause of my dread came on me,
 I had no peace, no quiet, no rest · Molesters came.⁸

First reply of Eliphaz

- 4.2 We ask to address you some words⁹ [^] · for we cannot withhold our thoughts:
 We recall your training of many · the drooping arms you strengthened,
 How your words have steadied the stumbling · and braced up bending knees;
 'Yet' you, in turn, lose patience · are shaken when the blow strikes you.
 Surely your piety is (cause of) confidence · [^]your blameless life a (ground of) hope;
 Reflect, did the guiltless ever perish · where have the virtuous been destroyed?
- (5.3) I have known the /wicked/ [†]uprooted · their dwelling suddenly 'cursed',¹⁰
(5.4) Their children removed from protection · helplessly crushed in court;

I have watched the plowmen of evil · the sowers and /reapers/ of mischief,
 At the breath of God they perished · at the blast of his anger they ceased to be.
 (There was) roaring and growling of lions · but the teeth of their hunters
 · were broken,
 They (were) /wandering/ in want of prey · their whelps were dispersing abroad.¹

4.12 A private word I have heard² · caught by my ear as a whisper,
 When thoughts (?) (emerge) from visions at night · and deep sleep falls on men.
 Fear befell me and trembling · all my frame /was shaken/,
 Before me a spirit³ passed · the hair of my body bristled;
 It stood; · its features I could not discern,
 A shape confronted my eyes · in the stillness I heard a voice:
 'Can mortals prevail over God · or be cleared at their Maker's expense?'⁴
 They cannot rely on God's servants · his angels will only 'fail' them;⁵

(5.1) You may call, you will get no answer · no heavenly being will help you,
 Still less the dwellers in houses of mud · whose foundation is (crumbling) soil,
 Who †are crushed as quickly as a moth · betwixt morning and evening,
 > Who are ground, unregarded, to atoms · and perish for ever.⁶

5.2 Vexation slays the foolish · and resentment the uninstructed;⁷
 > Misfortune does not grow from the soil · nor misery sprout from the ground,
 Yet men are born to misery · as surely as sparks fly high.
 I then would resort to God · and put my case to /Shaddai/,
 The doer of great inscrutable deeds · of wonders that cannot be counted,
 The giver of rain to our land · of moisture to far away places,
 †Who sets the lowly on high · and rescues and raises the mourning,⁸
 Who frustrates the schemes of the crafty · and brings their efforts to nought,
 Who †subtly captures the wisest · and /confounds/ the plans of the wily,
 Till by day they encounter darkness · and at noon they grope as at night;
 He saves men /doomed/ by their sentence · and the poor from the power
 of the mighty,
 So hope is restored to the humble · and wickedness closes her mouth.

5.17 Happy the man whom God corrects · 'who' spurns not Shaddai's training,
 For God (first) wounds and (then) binds up · and heals the sores he causes.
 In six misfortunes he will save you · in seven no harm shall strike you,
 In dearth he will keep you from death · in war from the power of the sword;
 When spells are spoken, you will be sheltered · and remain /unhurt/ when /demons/
 attack,
 > At despoilment and hunger you may laugh · and face wild beasts without fear.⁹
 So you will have a prosperous home · and find all secure on your farm,
 (5.5) The hungry will eat of /your/ harvests · 'the thirsty will drink of /your/ milk',
 You will /see/ a host of descendants · and offspring as many as grass;
 You will go to the grave maturely (?) · as a sheaf stored up in its season.
 All this we have tested and know to be true · †we have heard it (proved), so lay
 it to heart.

Job's second speech

- 6.2 O could my vexation¹ be weighed · my calamity also be put in scales,
 'They'¹ were heavier than sands of the sea · which accounts for my violent words;
- (6.5) An ass does not bray when grazing · nor oxen low at their fodder,
- (6.4) The arrows of Shaddai have pierced me · my spirit drinks their poison. _Λ
 Can tasteless viands be eaten unsalted · is purslain juice appetising?
 My palate² refuses to partake · my 'nature revolts at'¹ my food.
 O that my prayer may be granted · that God may fulfil my hope,
 That he will resolve to crush me · will loose his hand and cleave me,
 And let it remain my comfort _Λ · to have divulged his holy deeds!³
- 6.11 Have I strength enough to endure · or prospects to wait for calmly?
 Is my strength of the strength of stones · or my flesh 'a piece'¹ of bronze?
 > My help is not in myself⁴ · and (outward) support is thrust away.⁵
 My kin, like wadys, have betrayed me · like vanishing channels of 'water',
 Which (in winter) are turbid⁶ with ice · and bordered by 'heaped up'¹ snow,
 But cannot endure the scorching heat⁷ · and disappear when summer comes.
 The path of their courses twines and twists · they mount into space and perish;
 (When) 'caravans of Tema look out · and trains of Sheba are hopeful,
 They find their trust misplaced · their hopes at the goal are dashed.'⁸
- 6.21 /You too/ have gone /against me/ · you see a terror⁹ and are afraid;
 As if I had asked you for gifts · for a part of your wealth as a ransom,
 > For release from the power of (my) foes · for deliverance from the might of tyrants.¹⁰
 > Do you want to correct my words · to /relieve/ my distracted mind,
 Or even to 'take sides' with the 'innocent'¹ · and /gently treat/ your friend?¹¹
 Well, be good enough to heed me · let me set the facts before you.¹²
-
- Suppose what I say to be false · my discernment of /truth/ to be nil,
- (6.24) Teach me and I will be silent · instruct me wherein I go wrong;
- (6.25) The words of the 'upright are potent · correction by you will be thorough.'¹³
- 7.1 Is not (hard) service¹⁴ man's lot upon earth · his life the life of a hireling,
 Of a slave who pants for shadow · of a hireling who longs for his wages?
 So empty months are my heritage · and wearisome nights are assigned me;
 On my couch I keep saying · when will it be 'morning',
 When I rise, the evening lingers (?) · before night I am tired of day.¹⁵
 My flesh is dressed in decay _Λ · my skin is shrivelled and wasted,¹⁶
 My life is more frail than cobwebs (?) · /which/ perish for want of strength (?),
 'Reflect that 'life is a breath · (which) _Λ cannot come back to get happiness,¹⁷
 'No visitor's eye can see me' · 'you may look, I exist no more';¹⁸
 As a cloud dissolves and vanishes · so is he that goes down to Sheol, _Λ
 He returns to his house no more · his home does not see him again.
- 7.11 I too will loosen my tongue,¹⁹
 I will say what distresses my mind · and declare what embitters my thought:²⁰
 Am I the Sea or the Dragon (there) · that you set a guard upon me?²¹

- If I say 'my bed will comfort me' · 'my couch will carry my sorrows',
 Then in dreams you terrorize me · and with visions you engulf me,
 And you choose to †choke my life · to let me †suffer¹ /rather than/ die.¹
 (7.20) Why set me up as your target · and †treat me as a /debtor/?²
 (7.20) Suppose I have sinned, how do I hurt you · you Watcher of men?
 I †pine away¹, I shall soon be dead · hold off, my days are brief!
 Why breed up men at all · and take notice of what they do,
 And observe them every morning · and test them every minute?³
 Will you never lift off your gaze · or give me relief for a moment?³
 > Why should you not pardon my sin · and allow my transgression to pass,
 That forthwith I may lie on the mould · and be gone when (next) you look out?

First reply of Bildad

- 8.2 How long will you speak as you do · in windy resounding words?
 Does God †diverge from¹ justice · does Shaddai distort what is right?
 Your sons sinned against him · and paid the penalty of sin,⁴
 †But¹ if you look up to God · and beseech the favour of Shaddai,
 If pure and virtuous you be⁵ ·
 At once he will stir himself for you · and befriend and prosper your farm,⁶
 Your past will appear but little · your future will flourish greatly.
- 8.8 Pray inquire of the people of the past · and attend to /your/ fathers' findings,⁷
 For the scope of our knowledge is small^{7a} · and our days on earth are a shadow;
 But they can teach and tell you · and bring forth reasoned *dicta*:
 *'Do reeds grow without water · or papyrus except in swamps?'
 Still young and unfit to be cut · most quickly of plants they wither;
 So is the †fate¹ of those who leave God · so perish the aims of the impious.⁸
 > One leans on his house, it does not stand · he catches hold, it is not firm;
 Another is moist in the sunshine · his shoots spread over his garden,
 His roots entwine a cairn · he comes to a place of stones,⁹
 /Suddenly/ he is swept from the spot · and disowned, 'I never saw you';
 His promise †turns to failure¹⁰ · from the (same) soil another †springs.
- 8.20 God never repels the good · nor clasps the hand of evil-doers,
 He will fill †again your mouth with laughter · and your lips with (joyous) shouts,
 Your enemies shall be clothed with shame · and the homes of the Miscreants
 disappear.

Job's third speech

- 9.2 Agreed, I know it is true¹¹ · but how can mortals be right against God?
 If he deigned to argue against them · they could not answer once in a thousand!
 Wise in mind and mighty in action · who ever defied him and escaped unharmed?
 He moves mountains, unperceived · and overturns them in his anger,
 He shakes the earth from its place · and makes its pillars tremble,
 He forbids the sun to rise · and seals the stars (from sight),

Alonè he extended the sky • and walked on the crests of the sea,
 Maker of the Bear 'and' Orion • _Λ of the Pleiads and the Chambers of the South,
 Doer of great inscrutable deeds • of wonders that cannot be counted.

- 9.11 He passes by me unseen • he moves away invisible;
 When He despoils,¹ who can resist • who call Him to account?
 God's anger none can repel • the helpers of Rahab crouched under him!
 Much less could I defend my cause • and compose fit speeches against him;
 Although in the right, I could not • I should have to entreat my foe;
 If I challenged and he responded • I should not expect a hearing,
 He would 'blow'¹² me away with a blast • and safely wound me again and again,
 He would give me no pause for breath • he would sate me with 'bitter herbs'†.
- 9.19 In a trial of strength, 'he' is the strongest • in a process of law, none would
 /support/ me,³
 The defence I should make would condemn me • he has wronged me already!⁴
 I am True (indeed) • I care not for life • I spurn existence,
 There is no distinction _Λ • the True and the Miscreant⁵ • he destroys alike!
 When his stroke brings sudden death • he mocks the despair of the guiltless,
 ➤ (Our) land is controlled by Miscreants⁶ • who close every portal of justice. _Λ⁷
- 9.32 He is not a man like myself to be answered • to be brought as an equal into court;
 'Would' there could be an umpire between us • who would set his hand on both,
 And remove God's chastening from me • lest his terror should engulf me.
 I will speak and will not fear him • for so I am _Λ resolved,⁸
- 10.1 I will speak my bitter mood • I am sickened of my life,
 I will vent my complaint within me • and demand of God to absolve me:
 'Say why you quarrel with me • and favour the schemes of Miscreants!
 'Does acting harshly please you • and repulsing those you have made?
 'Are your eyes only of flesh • do you see no better than men?
 'Are your days the days of mortals⁹ • your /years/ the years of earthlings,
 'That you search¹⁰ concerning my guilt • and inquire about my sin,
 'Though you know I deserve acquittal • and that none can save from your hand?'
- 10.8 Your hands did fashion and make me • 'then you turned about' and struck me;
 Pray think that 'of' mud you made me • and back to the soil will bring me;
 As milk did you not pour me • like cheese did you not curd me,
 With skin and with flesh clothe me • with bones and sinews weave me?¹¹
 'Favour' and kindness you showed me • your care watched over my breath,
 Yet these were the plans in your mind • /you/ know that this was your purpose,
 If (ever) I sinned to imprison me • and not remit the penalty,
 To bring me woe if guilty • to bow my head when innocent, _Λ¹²
 (If) bold¹³ as a lion, to hunt me • and achieve new feats against me,
 And repeat your 'attacks upon me • and increase your vexation with me,
 (If) sated with shame and 'soaked' with suffering • to 'bring fresh' 'hosts
 upon me.'¹⁴
 Why then from the womb did you take me • (when) I might have expired unseen,
 Need never have drawn a breath • being carried from the womb to the grave?

- 9.25 My days go faster than a runner · they race and reach no betterment,
 They speed with the boats on the Nile¹ · as a vulture swooping on prey.
 If I think to forget my complaint · to dismiss my gloom and be cheerful,
 I dread my many griefs · I recall that you will not exempt me.
 /But if thus/ I am doomed to be guilty · why should I struggle in vain?
 If I bathed myself in snow · and cleansed my hands with lye,
 You would dip me then in a ditch · and my very clothes would abhor me.²
- 10.20 You know my days to be few · _Λ hold off and give me some cheer, _Λ
 Before my final journey³ · to the land of darkness and gloom,
 A land of dimness, _Λ disorderly (?) · where even the brightness is dark (?).

First reply of Sophar

- 11.2 So many words must be answered · mere eloquence must not prevail;
 Shall your /shafts/ make others silent · your strange talk be unrebuked,
 When you say 'my views are true' · 'I was spotless in your sight'?⁴
 Yet I would that God might speak · and open his lips against you,
 And tell you the secrets of his wisdom · so 'marvellous' in effect,
 And disclose to you your ignorance⁵ ·
 Can you plumb the being of God⁶ · or 'reach' the limits of Shaddai,
 'Higher than' Heaven, beyond your reach · deeper than Sheol, beyond
 your knowledge,
 Longer in measure than Earth · and broader than the Sea?
 When he 'lays hold,' imprisons and charges · who can prevent him?
 > God knows 'the fitting time'⁷ · he sees evil and ponders 'it'.⁸
- 11.13 (So) if you prepare your mind · and spread out to him your palms,
 And 'hold aloof from evil acts'⁹ · and harbour no wrong in your home,
 Then you may raise your face _Λ · and 'firmly stand' and never fear;
 Misery you will 'then' forget · or recall as bygone showers,
 'Your' life shall resume its noon-day¹⁰ · /your/ 'darkness turn to morning;
 Confiding in future fortune · you will 'flourish' and sleep securely,
_Λ Many will court your favour · Miscreants will weep out their eyes,
 Refuge they /shall/ have none · death is their only hope.¹¹

Job's fourth speech

- 12.2 Are you really 'the most instructed' · must wisdom die with you?¹²
- (12.11) Ears discriminate words · and palates the taste of food,
- (12.12) But wisdom is 'not' vested in age · 'nor' perception in length of days;
- 12.3 I too, like yourselves, have reason _Λ · but to whom are the facts not known—
 *(That) one calling to God 'in prayer' · 'becomes to his neighbour (an object of)
 laughter,'¹³
 (That) _Λ the arrogant 'scoff at disaster · (that) 'their' feet 'in a crisis' stand firm,
 (That) the homes of despoilers are safe · and disturbers of God secure? _Λ¹⁴
_Λ Pray ask the beasts to instruct you · and birds of the sky to tell you,

And 'reptiles of' Earth to /inform/ you • let fish of the Sea bring their tidings!¹
 Who of them all does not know • that these are the doings of 'God',
 > Who sways the lives of all creatures • and the breath of every race of men?²

12.14 Lo what He pulls down is never rebuilt • and those He imprisons are never set free;
 ^He holds back rain and 'causes drought' • he pours it out and floods the land,³
 He disposes of power and success • and prompts the deceiver and dupe,⁴
 /Destroyer of the insight/ of Councillors • he turns Judges mad,
 /Bringer/ of Chieftains /down/ ^to the door⁵ • he girds them with the loincloth
 (of slaves),
 Making Priests walk captive • he banishes men of rank,
 Depriving the loyal of speech • he takes from elders their judgement,
 Pouring disgrace upon nobles • he loosens the belt of the 'strong',
 Uncovering the depths of darkness • he brings forth deep gloom for light,⁶
 'Misguiding' nations and leaving them lost • levelling⁷ 'peoples' and ^letting
 them lie,[†]
 /Bringing to madness/ a country's leaders • making them wander in a trackless
 waste,
 (Where) they grope in darkness unlighted • and ^stagger like drunken men.

13.1 All this my eyes have seen • my ears have heard and discerned,
 > My knowledge is equal to yours • I do not give way before you.⁸
 ^You bedaubers (of facts) with falsehood • all of you poor physicians,⁹
 I wish you would hold your peace • and show by that your wisdom.
 Listen, I ask, to my charges • and attend to my lips' contentions,¹⁰
 > ^You speak of God untruly • and deceptively /talk/ of him;¹¹
 Are you willing that he should probe you • can you trick him as men are tricked?
 Surely he will convict you • if slyly you show 'him' favour,
 Will not his rising engulf you • and fear of him fall upon you?¹²
 Your monitions are mouldy maxims • your /cisterns/ are /cisterns/ of mud.¹³

13.13 Give me silence that I may speak • come what will upon me,
 (13.3) ^I intend to speak to Shaddai • impeachment of God is my purpose;
 ^I will take my flesh in my teeth • I will put my life in my hand,
 He may kill me, I will not delay¹⁴ • even ^that would be my deliverance;
 I'm resolved to defend my conduct • which is free from all impiety.¹⁵

13.17 Attend, attend to my speech • let my proofs 'enter' your ears!¹⁶
 Mark, I have ordered my case • I know I shall be successful.
 > What kind of opponent is this • to reduce me to silence and death?¹⁷
 If you keep your hand away • and employ not your dread to engulf me, .
 You may challenge and I will answer • or I will speak and you reply.
 Detail my bad and /evil/ acts • let me know my offences and sin!
 > Why do you show displeasure • and reckon me your foe?¹⁸
 ^Do you charge 'the past' against me • and revive the guilt of my youth,
 > /That/ you put my legs in stocks ^• and set prints on the soles of my feet?¹⁹

- 14.1 Earthlings, born of women · short-lived and replete with wrath,¹
 (13.28) ^ΛAre like worn-out [†]wine-skins · or garments eaten by moths,
 Like flowers that bloom and wither · like fleeting transient shadows.
 Do you turn your gaze on such · to bring [†]them[†] before your court?²
 (13.25) [>]Would you scare flying leaves · or chase dried up straws?³
 /Surely/ their days are determined · you have settled the number of their months,
 · you have set them a limit that cannot be passed.
[>] Avert, then, your gaze and forbear · while they get the joy of a labourer's day.⁴
- 14.13 I wish you would store me away in Sheol⁵ · lay me by till your anger has passed,
 Appoint me a term · and remember me then.
^ΛI could wait all the days of my service · until my relief arrived,⁶
 You would summon and I should answer · you would yearn for the work of
 your hands,⁷
 Again you would count my steps · (but) not keep watch for my sin,
 My offence you would seal in a bag · and obliterate (all) my guilt.
 But as surely as mountains [†]fall⁸ · and rocks move from their places,
 And water wears down stones · and [†]rain storms[†] strip the soil,
 You extinguish the hopes of men ·
 You seize them, they are gone for ever · you alter their state and dismiss them.
[>] *Their sons may be honoured or disgraced · they neither observe nor perceive.⁹
- 14.7 A tree has a prospect (of life) · of renewal, although cut down; ^Λ
 When its root grows old in the earth · and its stem dies in the soil,
 At the scent of water it sprouts (again) · and produces twigs like a seedling.
 But man when he dies is strengthless · when mortals expire they [†]cease to exist[†],
 They will not awake till the sky be gone · and all water has left the sea, ^Λ
 Each lies down, to rise no more · to stir no more from sleep.¹⁰

The second reply of Eliphaz

- 15.2 Does a Scholar put wind for knowledge · and fill his breast with air,¹¹
 And debate in profitless speeches · in words that do no good?
- (15.12) How you are carried away by your thoughts · how you signal with your eyes!
 Have you joined to destroy religion · to cut off communion with God,
 By discourse that teaches ^Λdefection · by resort to the tongue of the crafty?¹²
 Your own discourse condemns you · your lips bear witness against you.
 Were you born the first of men · or brought forth before the hills?
 Do you listen in at God's Councils · and procure your Wisdom from them?
 What knowledge is yours that is not ours · what insight, lacking to us?
 Here are greybeard and ancient · one older in years than your father!
[>] Are the comforts of religion too few · and the gentle words you have heard,
[>] That you turn your passion on God · and speak /in defiance of him/?
[>] What is man that he should prevail · or a woman's child to win his case?¹³
- 15.17 Listen whilst I explain · I will tell you what I have seen,
 What also the Wise report · and ^Λtheir fathers handed down,¹⁴
 —our land was wholly theirs · no aliens journeyed through it—

A Miscreant's days are clouded by fear¹ • and the years assigned to a tyrant,
 In his ears are sounds of disaster • in peace despoilers attack him,²
 He does not expect to return from the dark • he thinks³ that his 'fate' is certain,
 He 'keeps (anxious) watch' for the sword • he flees, to be food 'for vultures'.
 A day of darkness engulfs him • stress and distress overpower him, ^Λ
 For he stretched his hand against God • and showed his might against Shaddai,
 Running against him headlong (?) • in many ranks of shields (?).⁴

- 15.27 He has covered his face with fat • and put flesh upon his loins,
 And 'peopled cities devoted to ruin • and houses that should not be dwelt in. ^Λ
^ΛHe grows rich, but his wealth does not last • 'his shadow' does not /lengthen/
 on the ground,⁵
- (15.31) . . . he need not expect • for his trading will bring no profit;⁶
- (15.30) ^ΛHeat will dry his saplings • and wind 'sweep off' his 'blossoms',
 His . . . will 'wither' before its time • his palm leaves /before/ they are green,
 The berries /on/ his vine shall be stunted • and the flowers /on/ his olive 'blown down',
 For the breed of apostates is barren • and fire consumes the bribe-taker's home.
 Conceivers of mischief, begetters of evil • their efforts end in failure.
- (16.3) Are windy words now done with • or does something still drive you to answer?

Job's fifth speech

- 16.2 I have heard enough of such (words) • you are all (most) tiresome⁷ comforters.
^ΛThink you that I, in your place • would speak as you do to me,
 That I would string phrases against you • and over you toss my head?⁸
 (Nay), my discourse would support you • and compassion would check my speech,
 My sorrow, when spoken, would not be checked • when silent, would flow out freely.
- 16.7 As it is, I am harrowed unbearably⁹ • my commune has treated me ill;
 Men rose as accusers¹⁰ against me • they testified 'falsely of me,
 Their anger tore and mauled me • they gnashed their teeth upon me,
 As foes they sharpened their eyes ^Λ • and opened their mouths against me,
 With curses they smote my cheeks • in a band they assembled to attack me.
 God 'put me in ward of the 'wicked' • and 'left me at the mercy of Miscreants.
 When securely at peace they pounced upon me¹¹ • they caught my neck and
 mangled me.
- They set me up as a target • that their archers might ring me round,
 And pierce my kidneys unsparingly • and spill my gall on the ground;
 With wound upon wound they wounded me • and charged upon me like soldiers.
- 16.15 I sewed my skin in sackloth • I thrust my horn¹² in the ground,
 My face was red from weeping • my eyelids were shadowed by death;
 Yet I did no wrong (to men) • and my prayer /to God/ was pure.
 O Earth, do not cover my blood • lest you stifle 'its' cry!¹³
^ΛMark, my opponent¹⁴ is in heaven • my accuser¹⁴ is up on high.
 'Can I find' a friend against God¹⁵ • /whose/ tears 'will drop 'before him',
 Who will argue for a man against /Shaddai/ • 'as' one of ourselves with his fellow?

- 16.22 My term of years approaches • I go my final journey;¹
 17.1 My spirit is quenched • my life is ruined • my place is the grave.²
 Frustration is all I possess • my eyes 'look round' on 'bitterness'.³
 > I shall be pilloried⁴ in proverbs of peoples • and set as a 'symbol' before 'them'.
 My eyes are dim with vexation • my limbs are merely shadows,
 >⁵ . . . the 'strings' of my heart †are breaking;
 > My hopes are extinct,⁶ Sheol is my house • I spread my couch in darkness,
 'Father' I call to the Pit • to the maggots 'Mother' and 'Sister'.
 Where then are my hopes • and who can behold my 'happiness'?
 Will they go to Sheol 'with me' • or shall we †be laid on the ground together?

The second reply of Bildad

- 18.2 How long will †you make 'no end' • 'nor' heed (us) 'while we' speak?
 Why are we counted as cattle • and regarded by †you as †dullards?
 • you that tear yourself in anger.
 Shall the earth be emptied for you • and rocks moved from their places?⁷
 (17.3) Present †a pledge to /whom you will/ • who will †strike hands with /you/?⁸
 (17.4) /Folly/ you have stored /in your/ mind • therefore †you cannot confute us.⁹
 18.5 The /lamp/ of the †Miscreant, too, goes out • and the flame of his fire shall cease
 to shine,
 Light will grow dark in his home • when his lamp to his hurt goes out.
 (18.11) Terrors shall surround and engulf him • and cause him 'trembling' at every step,¹⁰
 His vigorous strides will be hindered • his own counsel will cast him down;
 He is led into a net by his feet • he walks about on a snare,
 A trap lays hold of his heels • a clutch closes upon him,
 > In the ground a noose awaits him • a gin lies across his path.¹¹
 18.12 †Famine †will become his misfortune • calamity is posted beside him,
 *Death will devour /his/ firstborn • will devour his /many towns/;
 He will be snatched from his sheltering home • and have sulphur spread on his lands,
 'Lilith'¹² will live in his /dwelling/ • march him off to the king of terrors.¹³
 18.16 His roots below †are dried • his twigs above †are withered,
 (18.18) He is driven from light to darkness • and expelled from the world.¹⁴
 (18.17) His memory fades from his land • he is never named in its streets,
 *No survivor remains in his haunts • in his people neither kith nor kin.
 18.20 *'Over him' future and past¹⁵ • display emotion and horror;
 'Such are the dwellings of the wicked • the homes of those who neglected God.'¹⁶
 (17.8) Upright men are moved at the sight • by apostates the faithful are stirred,
 (17.9) Good men hold to their ways • the clean handed maintain their firmness.

Job's sixth speech

- (17.10) 'You' all †come on in turn • yet I find none wise among you;
 (17.12) Night /you/ make into day • light /you confound/ with darkness.

- 19.2 How long will you grieve my spirit · and crush me by your words?
 Already ten times you rebuke me · you are not ashamed to assail (?) me,
 Suppose, in fact, I have erred · and continue to cherish my error,
 By use of language unfitting · by mistaken and untimely words,¹
 If _Λ you will have mastery over me · and convict me of my fault,
 Grant at least that God has wronged me · and has closed his net upon me!
- 19.7 My cry of 'outrage' is not answered · I call for justice and get no help;
 He has blocked my way impassably · and lays darkness on my path,
 > He has stripped me of my honour · and taken the circlet from my head,
 He has heated his anger against me · and counts me one of his foes;
_ΛHis bands came up and besieged me _Λ · and encamped around my home,
- (19.10) /They/ ruined² · /they/ removed my hopes like a tree.³
- 19.13 My kinsmen [†]have parted from me · they /prefer/ mere /strangers/ to me,
 My neighbours and comrades desert me · (former) guests of my house neglect me,
 My maids account me a stranger · they view me as a foreigner;
 When I call my servant, he comes not · as a suppliant I must address him,
 My breath to my wife is loathsome · I'm offensive to the sons of my mother.
 Even young children repulse me · when I move they talk about me;
 The men of my circle abhor me · those I loved have turned against me,
 My bones cling _Λ to my flesh⁴ · I get off with the skin of my teeth.⁵
- 19.21 Have pity, have pity, my friends · for the hand of God has touched me;
 Why, like God, do you persecute me · and (still) want more of my flesh?⁶
- 19.23 I would that my words were written · with a pen of iron 'on' lead,
 I would they were traced in a book · or for ever engraved on a rock.⁷
- 19.25 I am sure that my Gōēl lives · and will yet stand forth on the sod,⁸
_ΛBy Shaddai's leave I shall see /it/ _Λ · and the /want/ in my breast shall be stilled.⁹

The second reply of Šophar

- 19.28 When [†]you say 'how greatly he persecutes' · and 'the root of the matter
 > rests in him',¹⁰
- 20.2 'Untrue' are [†]the thoughts /you/ address to /us/ · mere breath 'you' give /us/
 for [†]insight.¹¹
 · abusive reproof I must hear.
- 20.4 _ΛThis /I/ know (to have been) of old · from the time of man's creation,
 That the gladness of Miscreants is brief · and the joy of Apostates short-lived.
 He may raise his seat (?) to the sky · and touch the clouds with his head,
 Like ordure he utterly perishes · 'where is he' inquirers will say.
 He flies like a dream, out of reach · glimpsed once and never again,
 He [†]darts off like a vision of the night · never more to be seen of his home;¹²
 His sons are [†]crushed to poverty · 'they' must render up his wealth,
 While /their/ bones are full of [†]vigour · they must rest with him in the mould.

- 20.12 Though evil be sweet in his mouth · and dissolve beneath his tongue,
 Though he spare it and will not leave it · and hold it within his palate,
 (20.16) He sucks the poison of adders · a viper's tongue will kill him;
 His food in his bowels is altered · it is /serpent's/ gall in his belly,
 The wealth he has swallowed he vomits up · God expels it from his body;
 > He need not gloat on streams of 'oil' · on rivers _Λ of butter and honey,
 He brings in produce he will not consume · and trader's profits _Λ he will not enjoy.¹
- 20.19 Because he crushed and abandoned the poor · and has seized on houses he †did
 not build,
 Because he knows no /peace/ in his belly² · and no one escapes his greed,
 Therefore his fortune cannot endure · his precious possessions cannot be saved;³
 When fully supplied he will fall into straits · all kinds of 'misery' will come
 upon him,⁴
 When about to fill his belly · (God will)
 He will hurl hot anger against him · and rain upon him his food;
 If he flee from an iron weapon · a bow of bronze will pierce him,⁵
 > Terror will advance against him · every /weapon of/ darkness await 'him',
 (20.27) The sky will reveal his guilt · and the earth rise up against him,⁶
 (20.26) Unkindled fire will devour him · and consume those left in his home,
 A flood will 'roll over' his house · †poured out in a day of _Λ anger.
 This is the lot of Miscreant men _Λ · their appointed (?) share from Shaddai.⁷

Job's seventh speech

- 21.2 Continue to hear my words · and let that be my comfort from you.
 (21.5) Give heed to me and /ponder/ · put your hands upon your mouths,
 Allow me (again) to speak · †you may mock when my speech is ended.
- 21.4 My complaint is not against men · _Λ I cannot avoid dejection,⁸
 > When I think, I feel disquiet · and trembling lays hold of my flesh.
 Why is it that Miscreants prosper · advance and increase in wealth?⁹
 > Their households are safe from danger · God's scourge is not upon them,
 Their bulls pass seed without fail · their cows cast calves without loss,
 They send forth their young in troops · and their children are /always/ dancing;
 (21.8) Their descendants are settled _Λ beside them · and their offspring within their sight,
 They take †up timbrels and lyres · and rejoice to the sound of the flute;
 They complete their days in comfort¹⁰ · and †descend to Sheol in peace,
 Having said to God 'go from us' · 'we care not to know your ways',
 'What is Shaddai that we should serve him · and how are we helped by prayer?'¹¹
 'Our/ welfare lies not in /his/ hand · /our/ schemes are beyond /his/ control.'¹²
- 21.17 How often do lamps of Miscreants go out · or calamity come upon them? _Λ
 (How often) are they chased as straw by wind · or as chaff cast aside by storm?
 'God keeps a store for his sons _Λ · he will deal (them) woe in his anger.'¹³
 Let himself be repaid · and know it!¹⁴

Let him suffer his 'fate' in person · and drink the wrath of Shaddai!
 For what does he care for his house, when dead · when the tale of his months is severed?¹

- 21.23 One dies in perfect strength · free of care and prosperous,
 His 'thighs' are full of 'fat' · and the marrow of his bones is moist;
 Another dies in wretchedness · who has never tasted happiness;
 Alike they lie in the mould · corruption covers them over.²
- 21.27 Mark you, I note your views · and the reasoning with which you 'attack' me,
 When you say 'where is the house of the generous'? · and 'where [^] the dwellings
 of Miscreants'?³
 Have you questioned the men of travel · whose proofs are beyond dispute?
 'In a day of calamity the evil are spared · in a day of (God's) passion
 (kindly) /remembered/.'
 Who tells his ways to his face · or requites him once he has acted?⁴
 Yet when he is carried to burial · all people are there in his train;⁵
 Clods from the valley are /laid in order/ · over 'him' a mound keeps watch.⁶
 How feeble then is your comfort · your replies that leave me 'miserable'!⁷

The third reply of Eliphaz⁸

- 22.2 Does anyone benefit God · even by acting well?⁹
 Is your goodness a concern of Shaddai · does he profit by your perfect life?
 Does he judge you by pious practice · and bring you (for that) to account?
 (Nay), it is /for/ your frequent badness · and the endless chain of your sins,
 For harshly taking pledges from kinsmen · and stripping the naked of clothing,
 Because you give no water to the weary · and withhold your bread from the hungry,
 Because men hold lands by force · and give them to others by favour,¹⁰
 Because widows 'are sent away empty · and the arms of orphans are crushed.
 Therefore are snares set about you · and sudden dangers dismay you,
 'Your light' is dark, you cannot see · you are wrapped in a storm of rain.
- 22.12 'Is not God high up in the sky · as high as the lofty stars?¹¹
[^]How then 'can he see (below) · as he walks on the vault of heaven?
 'Can he rule from behind thick fogs · with the clouds screening his view?'¹²
 Would you follow the ancient track · which evil men have trodden,
 /Whose bliss/ was checked untimely · whose foundation /was based/ on water?¹³
 > Good men beheld and rejoiced · the worthy derided (their fall),
 > 'Indeed our opponents are destroyed · and fire has burned their substance.'¹⁴
- 22.23 If you turn to Shaddai 'humbly' · and keep all wrong from your home,

 So that /God/ becomes your /rock/ · and your precious store (?) of silver,
 You will find great joy in Shaddai · and boldly look up to him,
 You will pray to him and be heard · 'you will vow' and pay your vows,
 The plans you make will be carried out · light will shine on your path.

- (22.21) Agree then with him and have peace • whereby your gain shall be great,¹
 (22.22) Accept from his lips your rule of life • and plant his words in your mind,
 22.29 For 'God' †prostrates_Λ the †proud • and delivers the humble-minded,
 He rescues (and) . . the virtuous • they are saved by 'their' stainless deeds.

Job's eighth speech (imperfect)

- 23.2 Again, to-day, my complaint is 'bitter' • in spite of my groaning 'his' hand is heavy.
 (23.11) My feet have held to his steps • his path I have followed straitly,
 (23.12) His commands_Λ I have never neglected • his precepts I have stored 'in my breast'.²
 (23.8) I go to the east, he is not there • to the west, I cannot perceive him,
 (23.9) I 'seek' in the north in vain • 'I' turn to the south and fail.
 O that I knew how to find him • to reach his accustomed seat!
 I would order my case before him • and fill my mouth with arguments,
 I would note what he would answer • and take heed of his replies,
 (See) whether he argued by force • /or/ abstained from (the use of) 'terror';³
 > A just man would then †confront him • I should finally be quit of my /foe/,⁴
 > For the conduct of 'his servant' †would be plain • I should issue as gold from my
 > testing.⁵
- 23.13 But he /is not so minded/⁶ • he follows unchecked his own desire,
 *It is thus he treats 'disputes' • and 'so' he †has settled my fate.
 His aspect, therefore, dismays me⁷ • I reflect and am filled with alarm,
 God has weakened my courage • Shaddai has caused me dismay,
 /A veil/_Λ of darkness /rests on me/ (?) • he has covered_Λ my face with gloom.
- 24.1 Why has Shaddai no store of times • and his friends no sight of his days?⁸
 Field marks are moved 'by Miscreants' (?)⁹ • men's flocks and 'shepherds'
 are stolen,
 The asses of orphans are driven away • the bull of the widow is taken in pledge,
 (24.6) Men reap in fields not 'their own' • and strip (their) †ill-gotten vines.
 Poor men leave the roads • the humble hide 'themselves',
 They †go out like wild asses to the desert_Λ • searching for leaves 'in the' 'Arabah,
 (and) 'lacking' food for their children.¹⁰
 > Uncovered and unclothed at night • they possess no cloak for the cold,
 They are soaked by the rain on the mountains • they hug the rocks for shelter,¹¹
 > _ΛThey have carried sheaves when hungry • _Λand have trod the grapes and thirsted,¹²
- 24.12 From cities 'and houses' men groan • and starving 'children' cry for help,¹³
- 24.25 If these are not facts prove them untrue • and bring my words to nought.¹⁴

The third reply of Bildad (imperfect)

- 25.2 Source of power and dread • keeper of peace in the sky,
 Served by numberless troopers¹⁵ • his light goes out to all.

How then can mortals vanquish God • or a woman's child excel (him)?
 He /appoints a time/ for the moon's eclipse • and stars are dimmed in /brightness /(?).¹

26.5 The Shades shrink back 'before him' • below the sea and its dwellers,
 Sheol is bare to his view • Abaddon lacks a covering;
 He extends the North² over vacancy • and hangs the Earth upon nothing,
 He wraps up water in the clouds • they burst not beneath its weight;
 He masters the face of the 'moon • he spreads his /veil/ upon it,³
 He 'draws a 'circle⁴ on /its/ face • where light and darkness meet;
 The supports of the sky go shaking • and are startled at his rebuke,
 The sea is calmed by his power • the sky 'is cleared by his breath;⁵
 With skill he shattered Rahab • and 'transfixed the retreating serpent;⁶
 Lo these are the fringes of his deeds • the whisper we hear of his doings,
 But the thunder of his might • is beyond our grasp.⁷

Job's ninth speech (fragmentary)

26.2 How well you have helped the strengthless • and succoured a powerless arm,
 How well you have counselled unwisdom • and disclosed abundant sense!
 Whose aid has supplied your phrases • whose breath has issued from you?

27.2 By God who has robbed me of justice • by Shaddai who embittered my life,
 As long as breath is in me • and the spirit of God in my nostrils,
 My lips shall not speak what is wrong • and my tongue shall not utter untruth.
 'Till I die I will not concede your plea • I will not surrender my honour,
 I have held and will hold to my rights • my conscience shall never 'condemn me.⁸

27.11 I will teach you how God acts • and expose what Shaddai is doing,⁹
 You all have seen it yourselves • why then do you talk so idly?¹⁰

27.22 He hurls /his shafts/ unsparingly • 'men flee to escape his hand.

The third reply of Sophar (incomplete)

27.7 Let my foe have the lot of a Miscreant • my assailant the doom of the wicked,¹¹
 For what is the hope of apostates ' • when God 'demands' their lives?¹²
 Will God hear their cry • when distress comes upon them,
 Will they find relief¹³ in Shaddai • or call 'to' God 'and be answered'?¹⁴

27.13 This is the Miscreant's share from God • and the lot of the 'tyrant from Shaddai:¹⁵
 If his sons are many (they fall) to the sword • and 'their' widows may not
 bewail them,¹⁶
 /His kindred are spoiled and slain/¹⁷ • their descendants have scanty food;
 When he heaps up silver like sods¹⁸ • and stores up raiment like mud,
 Good men shall wear his raiment • and the virtuous share his silver;
 He builds his house like a 'spider's' • like an harbour made by a watchman,

-¹ · when he opens his eyes it is gone;
 Disasters come on it like rain · a storm removes it by night,
 East wind lifts it up and away · and blasts it off from its place.²
 > A Hands shall be clapped against it · /those who visit/ the spot shall hiss.

*Job's monologue—on his former prosperity—on his recent misfortunes—and on
 the conduct of his life*

Job's former prosperity

- 29.2 O to be as in by-gone months · in the time when God preserved me,
 When he †shone his lamp on my head · and I walked by its light through darkness;
 As I was in my autumn days³ · when God †hedged in¹ my home,
 When Shaddai was still my help · and my servants (stood) about me,
 When my /palate/ was bathed in curds · and /my limbs/ A /in/ streams of oil.⁴
- 29.7 As I went to the gate in the town · or set my seat in the square,
 Youths, when they saw me, withdrew · and greybeards rose and stood;
 Officials checked their talk · placing their hands on their mouths,
 The voices of the foremost †fell silent¹ · their tongues clove to their palates.⁵
- 29.21 Men listened to me in silence · and they waited for my counsel,⁶
 (29.23) They waited for me as for rain · and gaped their mouths for showers;
 (29.22) After my speech there was no reply · for my words dropped (sweetly) on them;
 When I smiled to them, they were A trustful · the light of my face /was
 their comfort/⁷
 I decided and /reversed/ their plans A · I ranked as the chief of a troop.⁸
- 29.14 I put goodness on as my robe · and A justice supplied my turban,⁹
 Eyes I became to the blind · and feet I was to the lame,
 I behaved to the poor as a father · and defended the claims of strangers,
 I broke the fangs of the wicked · and tore their prey from their teeth.
- 29.11 I was praised by the ear that heard me · and acclaimed by the eye that saw me,
 For I rescued the weak /from the strong/ · and the orphan who had no helper;
 The blessing of the beggar was mine · I put songs in the widow's heart.
- 29.18 I expected to die in my nest · and to live as long as the †phoenix,¹⁰
 That my roots would be open to water · and that dew would lodge on my branches,
 That (still) I should gain fresh glory · and retain the /respect/ I held.¹¹

Job's recent misfortunes (imperfect)

- 30.1 But now I'm derided by men · who are less than myself in age,
 To whose fathers I would have denied · a place with the dogs of my flock.¹²
-
- 30.2 Their bodily strength, too, †is spent¹³ · their vigour within them is lost;
 †They were swaddled¹ in dearth and famine · they gnaw (the shrubs of) the desert,¹⁴
 A They pluck saltwort †and leaves of¹ bushes · their food is roots of broom;
 From the . . (of the) . . they are driven · they are shouted against like thieves,
 In clefts of wadys they must dwell · in holes in the ground and in rocks;

/Out of/ the bushes they bray · under the briars (?) they †herd together,
An ignoble and nameless people · they /keep aloof/ from our land.¹

30.9 But now I've become their song · I've become a byword to them;²
They parted in horror from me · they spared not to spit in my face,
(30.18) Men roughly 'plucked' my raiment · they 'seized' the neck of my tunic,
They robbed me of riches and rank³ · a halter they thrust /in my mouth/;
'Against me' /attackers/ took station _^ · and built _^ their roads of destruction,⁴
*They †advanced against one who was helpless · they tore down and ruined
my path,⁵
/Through/ open wide breaches they came · with shouts (?) they surged along;
· · · · · dismay descended upon me,
My rank 'was swept off' as by wind · my prosperity passed †as a cloud[†],⁶
_^My spirit was plunged in grief · days of abasement settled upon me.⁷

30.27 My breast boiled in a tumult⁸ · the life of /a vagrant/ faced me,⁹
I trod as a mourner /uncovered/ · I rose in the assembly as a suppliant.¹⁰
'I've become a kinsman of jackals · a companion to the breed of the ostrich,
'My skin is black and peeled · my body is scorched by heat,¹¹
'My lyre is linked to mourning · my pipe is attuned to weeping,
30.17 'At night my limbs /are fevered/ _^¹² · and they that gnaw me never sleep.¹³
> 'See, I resemble/ the mud · I am just like earth and ashes!
30.20 'I appeal for help and you do not answer · I stand up and you (only) stare,
'You change to be cruel towards me · with your mighty power you enclose (?) me;¹⁴
'You raise me to ride on the wind · you toss me away 'with shouting' (?),
'I see you will bring me to death · to the gathering-place of the clans;¹⁵
> 'I hoped for good and evil has come · I expected light and find it is dark.'¹⁶

Job's conduct of his life¹⁷

31.2 What share (is mine) from God above · what portion from Shaddai on high?
> Can he not see my ways · and count up all my steps?
I have not consorted with pagans · nor eagerly joined the disloyal,¹⁸
> Weigh me (then) truly in scales · that my honour be patent to God!
31.7 * _^Nought has adhered to my palms · my eyes have not governed my acts;¹⁹
Else let me sow and another enjoy · let the crops 'of my fields' be uprooted!
31.9 I was not enamoured of my neighbour's wife · nor did I lurk by his door;
> Else let my spouse grind as a slave · and strangers have intercourse with her!
31.13 I did not deny my servant's rights · nor the †claims of my maid upon me,
(31.15) 'Did not he that made me make him · and fashion †us both † in the womb?'
(31.14) 'What should I do if God intervened · how answer if he took notice?'²⁰
31.16 I did not withhold their wants from the poor · nor wear out the eyes of widows,
I did not eat my food alone · without giving an orphan a share;

- Nay, from 'his' youth as a father 'I' 'reared 'him' · from 'his' earliest life
I guided 'him',
(31.36) On my shoulder, even, I carried him · (round my head) as a garland I wound him.
- 31.19 *I did not gaze at the ill-clad poor · nor at any lacking _Λ dress;
Their loins cried blessings upon me · they were warmed by the wool of my flock.
- 31.31 The men of my house /never/ said · 'would that the hungry /were fed/ by his flesh';¹
Benighted strangers were welcomed in · I opened my door to travellers.
- 31.38 No 'lands cried out against me² · whilst their furrows wept in unison,
I ate not their produce unpaid for · nor blew out the life of their owners;
Else let briars grow for wheat · and weeds in place of barley!
- 31.21 I have not threatened 'honest men' · when sure of support in the gate;³
Else let my shoulder drop from my back · and my arm be wrenched from its socket.
- 31.24 I have not relied on gold for safety · nor put trust in (Arabian) ore,
I did not rejoice in my ample wealth · in the plenty my labour had gathered,
(31.23) For the fear of God _Λ 'restrained me' · and my weakness in face of his might.⁴
- 31.26 I did not gaze at the shining sun · or the grandly moving moon,
*And touch my mouth with my hand · when in private my mind was tempted;
For God above I should then have denied · who /scans/ (men's) /crooked actions/.⁵
- 31.29 I did not rejoice at the fall of my foe · nor 'shout' when evil met him,
Thus I abstained from sinful speech · from curses demanding his life.
- 31.33 I have not cloaked my offences 'from' men _Λ · keeping quiet and staying at home,⁶
For the thronged assembly awed me (?) · and the contempt of the tribe subdued me.⁷
- 31.35 O that someone were listening! · here is my mark, let Shaddai answer! _Λ⁸
/I am ready to meet his charges/ · and the case of the pleader against me;⁹
I will tell him the number of my steps · I will 'enter his presence like a prince.

God speaks to Job

- 38.2 Who here darkens debate · by words devoid of knowledge?
Gird your loins like a man · and give your reply to my questions!
- 38.4 *Tell us you man of insight¹⁰ · where you were when the earth 'was founded';¹¹
Who, suppose you, fixed its measures · who stretched upon it a measuring line?
In what were its bases sunk · who laid its corner stone,
When the stars of morning sang together · and the dwellers in heaven shouted?
- 38.8 'Where were you' when the sea 'was born' · when it burst and came forth from
the womb?
When clouds 'were put for its dress · and in wrappings of fog /it was swaddled/,

When my boundary /closed/ upon it • and I gave (it) a door and bars,
 'So far you come and no further • here your proud waves 'are stayed'.¹

38.12 Have you ever commanded the morning ^Λ • to catch hold of the skirts of the earth, ^Λ²
 > To change it like clay when sealed • to 'dip it in colour' as a garment?³

38.16 Have you reached the springs of the sea • or journeyed in search of Tehōm?⁴
 Have you discovered the gates of death • or 'seen the 'doors of Sheol'?
 > You have studied⁵ ^Λ the earth's expanses • set it forth if you know the whole.
 > Say where is the dwelling of light • on the paths to whose house you can 'bring' us,
 > Say where is the home of darkness • to the precincts of which you can take us?⁶
 Have you reached the deposits of snow • and /beheld/ the 'depots' of hail,
 Which 'are kept for times of need • for days of struggle and fighting?⁷

38.24 In what way are the 'winds' apportioned • and sirocco spread over our land?
 Who cleft for torrents their channels^{7a} • and /made/ thunder /follow/ lightning,
 When it rained in no-man's land • in deserts devoid of people,⁸
 When desolate wastes were sated • and grass sprang up 'in the wilderness'?
 /Who is/ the father of rain • /and/ who begets the dew drops?⁹
 From whose womb does ice emerge • when water 'freezes' to stone?
 Who genders hoar-frost in the sky • when the surface of Tehōm is congealed?¹⁰

38.31 Can you fasten the bands of the Pleiads • or loosen the fetters of Orion,
 Lead out Mazzarōth in due time • and guide the Bear (?) with her children?
 Have you 'taught the sky (its) laws • do you fix 'the routine of the earth?
 Can you reach the clouds with your voice • and bring down a deluge of rain?¹¹
 Can you send out lightnings on errands • and receive their prompt obedience?
 Who put into . . (its) wisdom • /and/ gave to the . . (its) insight?¹²
 Who 'musters /the droves/ of clouds ^Λ • and empties the pitchers of the sky,
 When the soil is hardened to metal • and clods are compacted 'with clods'?

38.39 Do you /furnish/ prey for the lioness • or still the hunger of lions,
 When they crouch /by day/ in their dens • and wait in their coverts in ambush?
 Who provides their supply 'in the evening' • when they roam 'in search of' food?
 (Who) when their whelps ask help of God?¹³

39.1 Do you tend ^Λ the births of the mountain goats • and guard the hinds in labour?
 Do you count the months they must fulfil • and 'appoint' their time of bearing?
 They stoop to deliver their young • are quit of their pangs 'and' are healed,
 They 'rear their fawns in the open • they go off and never return.¹⁴

39.5 Who let the wild ass go free • and unfastened the onager's bands,¹⁵
 Which /has made/ its house in the 'Arabah • its dwelling in a salty land,
 Which derides the crowds of cities¹⁶ • and hears no driver's shout,
 Which 'tours the hills, its feeding-ground • and quests every (patch of) green?

39.9 Is the wild ox willing to serve you • and spend his nights in your stall?
 Do you tie him with ropes to a furrow¹ • does he break up valleys behind you?
 Do you use his strength to /carry wood/² • and lay your labours upon him?
 Do you trust him to /go and/ come • and bring your harvest home?³

39.19 Do you give the horse his power • and clothe his neck with 'terror'⁴
 Do you cause him to 'smoke' like a 'vent'¹⁵ • and snort with a 'sound of 'thunder'⁶
 'He paws in the plain and is happy • with vim he goes out _Λ to the fray,
 (39.25) From afar he smells the battle • the thunder of 'singing'¹⁷ and shouting;
 He laughs unafraid at danger⁸ • he does not retreat from the sword,
 Over him quivers rattle • throw-spears and javelins gleam;
 In a fever and frenzy he gallops (?)⁹ • /undeterred by/ trumpet blasts,¹⁰
 *Haw-haw! Haw-haw! • /to each blast/ he replies.¹¹

39.26 Does the falcon soar by your device • and spread its wings to the South?
 Do you bid it _Λ build a lofty nest • on the cliff where it dwells and shelters?
 On a crag of a cliff _Λ is /its/ eyrie • its outlook point for food,
 Its eyes gaze far away • its fledglings are /busy with/ blood! _Λ¹²

40.2 Is the 'case against Shaddai 'abandoned? • will God's accuser 'continue?

Job speaks

40.4 I'm too petty 'to' make reply • I place my hand on my mouth;
 I have spoken once, I will not 'repeat' • twice (indeed), I will not say more.

God speaks

40.7 Gird up your loins like a man • and give your reply to my questions!
 Do you mean to cancel my due • to show me wrong that you may be right?
 Is your arm like that of God • can you thunder with a voice like his?
 Array yourself in majesty and might • dress yourself in glory and grandeur,¹³
 Deal out your bursts of anger • look round for the /lofty/ and level him, _Λ
 'Crush in their places the Miscreants • _Λ confine them to the charnel pit!¹⁴
 Then even I will praise you • because your strength can save you.¹⁵

Job speaks

42.2 I grant you to be all-powerful • no design¹⁶ is beyond your reach, _Λ¹⁷
 I admit to have argued rashly¹⁸ • of wonders beyond my ken,
 I had heard by hearsay of you • but now my eyes have seen you,
 I, therefore, retract 'entirely'¹⁹ • I repent over earth and ashes.²⁰

THE CONTENTS AND CHARACTER OF THE POEM

CHAPTER I

THE BOOK OF JOB

MODERN translations of the Book of Job, including the Revised Version of the English Bible of 1611, separate the prose portions at the beginning and end of the book (chs. 1-2 and ch. 42, vv. 7-17) from the intervening poetical parts by a distinctive manner of printing. The prose portions, when read together, are recognizable as the beginning and end of a fine literary version of a folk-tale. In this version, as it now is, an essential middle part is wanting. Obviously that must have described at least some details of the visit of Job's three friends and also, probably, the circumstances and method of Job's cure. These and other particulars have been preserved in extra-Biblical sources, which enable us to supply what is wanting in the Biblical story. It is of the nature of a folk-tale to circulate orally and independently and there is evidence to show that the story of Job once did so. Job 3. 2, on the other hand, is the first line of a dramatic poem, which is the chief literary glory of the Old Testament. It is the work of a skilled and experienced writer and was no doubt intended to be fully intelligible when taken separately by itself. These two elements in the Book of Job differ so much in literary character that, in any methodical study, they must be examined, in the first place, as if they were two disconnected compositions. How far they harmonize with one another, why they have been associated together as they now stand and who made the combination, these are all questions that cannot be rightly answered until a careful study has first been made of each in separation.

Casual readers of the Book of Job inevitably interpret the dramatic poem of the book in the light of the easily understood and first read commencement of the folk-story. Even professional scholars have shown themselves regrettably liable to the same lack of discrimination. No sentence in the folk-tale has had a more mischievous influence on the interpretation of the poem than the words addressed to Eliphaz by the Almighty, as recorded at the end of the book, in ch. 42, ver. 7: 'you have not spoken truth regarding me, as my servant Job has done.'

When the poem is read without the prejudice injected by this sentence, it is clear that Job's words were generally less in agreement with religious principles than were those of his three comforters. God's judgement on Job's speeches is expressed in the poem in the words: 'who here darkens debate in words devoid of knowledge?' (38. 2). Another discrepancy between the folk-tale and the poem is equally conspicuous. Job in the former is patient and submissive in face of misfortune. In the latter he is a rebel against God and yields only to stern admonition. The Job of the poem and the Job of the folk-tale have different characters. Prejudice created by the prose narrative leads also to an exaggeration of the number of references in the poem to Job's bodily disease. It will be seen afterwards that in the poem misfortunes of another kind are more prominent and that references to them are more frequent than references to bodily disease. In any case, it is wrong in principle to assume beforehand that Job's complaints in the poem are due exclusively or principally to disease and its consequences.

Within the framework of the poem of Job there are substantial parts that are now generally held by scholars to be additions to the original work. The arguments for their exclusion have been so often and so fully stated that it would be superfluous to repeat them here. But some remarks on the contents and character of the excluded parts may be permitted.

The speeches of Elihu (chs. 32-7) are taken first because of their length. They were written as a connected whole in formal verse and rhythmic style by one of the Wise (see p. 75 f.). But their language is commonplace and quite devoid of poetic quality. The modern chapters make a division into five main sections, after a short prose preface. In so doing they follow indications of the text itself. But the author probably arranged his work in six main parts, making the sixth begin at ch. 36, ver. 22. The first of these sections is introductory and the last is a hymn in praise of God's greatness. Some parts of the work are preserved very imperfectly, especially 34. 29 ff. and a large part of ch. 36. The sequence of thought is sometimes obscure, owing probably to omissions and to dislocations of the original order.

Elihu is the mouthpiece of an author who held that Job's three friends in the poem had argued against him unsuccessfully. His aim was to correct and supplement their arguments. Our estimate of his own success will depend upon the view we take of the meaning and purpose of the speeches in the poem.

With this reservation, it may be said that he does in a measure accomplish his purpose. Elihu controverts assertions by Job, which the friends did not attempt to meet (33. 13, 34. 23, 35. 3, &c.). He also challenges the view, common to Job and his three friends, that God, if just, is bound to reward good men for their goodness and to save them from misfortune (35. 3 ff.). His view of the function of suffering is distinctive. By it God warns men of their need to amend their lives and by it they atone for their sins. It is one of the ways by which God reveals himself to man. Elihu, unlike the three friends (see p. 38f.), regards Job as having been guilty of grave sin (34. 37, &c.), although not as being beyond hope of repentance and restoration. The speeches of Elihu are valuable as the expression of another philosophy than that of the author of the great poem and because they provide an early commentary upon parts of the poem.

Other recognized additions to the poem of Job are ch. 28 and ch. 40. 15-24, with ch. 41. Ch. 28 is a finely written piece of poetry on the theme 'where is Wisdom to be found'? It was perhaps composed in three nine-line stanzas, each prefaced by a refrain, which announced its theme in question form. If so, the opening question is now wanting and the refrain is preserved only in vv. 12 and 20. Probably the poem ended originally at ver. 27, so that ver. 28 is a later addition. It is not impossible that this fine piece was composed by the author of the poem of Job and so is a specimen of his work on a smaller scale. The monsters poetically described in ch. 40. 15-24 and ch. 41 are usually supposed to be the hippopotamus and the crocodile. Similar descriptions of other animals are found in the divine speech of ch. 39. These and the contents of ch. 38 suggest the existence of a literary tradition which made the lives of wild animals, and the processes of nature generally, preferred subjects of treatment.

It is unlikely that ch. 39. 13-18, a poem on the folly of the ostrich, was written to be a part of the context in which it now stands. It does not conform to the character of the neighbouring descriptions of animal life, which are intended to excite the admiration of the poet's audience and to implant in their minds a conviction of God's wonderful wisdom. It is, besides, a six-line stanza, whereas the stanzas of the context are completed in four or eight lines. As an objective study of certain features in the life of an ostrich, it is best kept apart from the poem of Job, although it also may have been written by the same

author. The ostrich is a bird of the Arabian desert and seems to have been proverbial for its cruelty (Lam. 4. 3) and its stupidity (Arabic proverb). There is no doubt that the bird described is an ostrich, although the Hebrew word used in line one is unique. This is how the poet presents it.

The folly of the Ostrich

Is the wing of the ostrich 'lazy' · or 'lacking' in pinions and plumage,
That she leaves her eggs on the ground · and 'sets them down' on the earth,
And forgets that a foot may crush them · and wild beasts tread upon them?
/Love/ for her children, she has not · "toil is useless", "there is no fear";¹
God has deprived her of wisdom² · and dealt her no share of wit,
'Else' to the heights she would 'soar' · and laugh at the horse and his rider.

Ch. 24, vv. 13-17 are also best removed from the context in which they stand. Job's eighth speech is so fragmentary at this point that no connexion can be shown to exist between any part of it and the lines in question. Ver. 13 has something of the character of a heading and slightly suggests an original connexion with some other context. Vv. 14-17 seem then to offer the elements of a short independent five-line poem. Its text needs a good deal of correction.³ It may be entitled

Three rebels against the light

Murderers set out in 'darkness' · to kill the humble and poor,
Adulterers wait for the twilight · that their faces may not be seen,
Thieves 'go about' by night · breaking into houses in the dark;
Day is 'affrighting' to/all of/ them · none are fond of the light,
Morning to them is midnight · when the terrors of /death/ can be seen.

After the removal of these extraneous elements, the general structure of the poem of Job is, for the most part, clear and simple. The poem is written in the form of a dialogue between Job and three visitors, who reply alternately to Job's speeches. Job's opening words are a prolonged curse on the day of his birth, leading up to the crucial question why the wretched should ever be born or remain alive in a state of misery. Eliphaz, the senior of Job's three friends, offers him appropriate consolation and advice. Job speaks again and is followed by his second friend Bildad, then a third time, followed by his friend Sophar. This series of six speeches may be called the first cycle of the poem. It is followed by a second cycle of six

¹ These are the words of the ostrich; see p. 65 on 'interjected speech'.

² More literally: has made wisdom forget her.

³ In the following translation several suspicious words and phrases have been omitted at the points marked by Δ. In line three ver. 16a has been joined to ver. 14c to make one complete line.

speeches arranged in the same order. There is reason to believe that a third complete cycle of speeches followed these two, although parts of the third cycle have been lost. According to this view Job's third speech in the cycle survives only in fragments in chs. 26 and 27, intermingled with portions of the final speeches of Bildad and Şophar. The traditional text of the poem gives only five lines to Bildad's third speech and no third speech at all to Şophar. These strange facts have been explained as the poet's subtle way of making the friends admit their defeat in argument with Job. The explanation itself is over-subtle. The abrupt ending of Bildad's speech and the complete silence of Şophar are neither prepared for nor afterwards taken notice of and they come as a jarring surprise to readers or hearers of the poem. Besides, the lines attributed to Bildad show no trace of defeatism. He speaks with his usual assurance and as if ready to elaborate his views in the manner of lines near at hand, which may reasonably be assigned to him. In Job's ninth speech, at the beginning and later on, there are two portions which appropriately, although partially only, fill the two gaps in question. Ch. 26. 5-14 harmonize well with the opening lines of Bildad's third speech and do not fit smoothly into the opening part of Job's next speech, where they now stand. Ch. 27. 7-23, also a passage in Job's ninth speech, is so inconsistent with Job's views as expressed elsewhere, and so clearly agrees with the friends' views, that it may be regarded without hesitation as a part of Şophar's missing speech. The accident that mutilated the end of Job's ninth speech also destroyed the beginning of Şophar's following speech and has led to the joining together of the beginning of Job's speech with the closing part of Şophar's speech. The alternative hypothesis, above mentioned, is quite definitely refuted by the fact, if it be a fact, that the poet did not regard the friends' criticisms of Job as pointless or untrue and so cannot have intended to make them surrender their case, by silence or otherwise (see below).

It follows, then, that in the complete form of the poem, up to the point now reached, each friend spoke three times after Job, who himself spoke nine times. After the last speech of Şophar Job winds up his controversy, which was rather with God than with the three friends, in a long final tenth speech of 92 lines or more. This may be called a trilogy because it falls into three distinct parts. In the first (ch. 29), Job describes his position of honour and affluence before his misfortunes began, in the second (ch. 30) the miserable position to which he is now reduced, and

in the third (ch. 31), which is the fullest connected statement of moral standards in the OT, he presents his claim to goodness, his *apologia pro vita sua*.

The last words of Job's defence are a challenge to God to explain his unjust conduct. Swiftly God appears on the scene to silence Job and bring him to submission. The divine speech is in two main sections (chs. 38-9) extending jointly to 62 lines at least. It is followed by a brief dialogue, in which God and Job each speak twice, to the length of 14 lines in all. Job, as the friends had always maintained and as Job had always feared, could not sustain his case against God. His last words were 'I repent over earth and ashes'. These are the last words of the poem.

The greater part of the poem has the appearance of a debate between Job and his three friends. But the real controversy, as the climax shows, lay between Job and the Almighty. The friends were driven to take part in this dispute by the violence of Job's attacks on God. The friends defend God against Job's criticisms. Writers on the Book of Job commonly assume that the views of the friends are such as may be summed up in the propositions: (1) All suffering is punishment for sin and therefore all sufferers are guilty of sin. (2) Job, as a great sufferer, has been guilty of great sin against God. (3) He will obtain God's pardon, and deliverance from his misery, by confession of his sin and amendment of his life in time to come. In Chapter III of this book another view of the friends' attitude is maintained, which may be summarized briefly as follows: (1) Job is a good man, whose suffering has been appointed by God for his discipline and improvement; if he submits to God's will and prays for remission of his trials, he will be heard and restored to his former prosperity. (2) Job's passionate and rebellious utterances are blameworthy and harmful and quite contrary to that attitude of obedience which men owe to their Creator and supreme Ruler. (3) No man can establish rights against God and it is futile to try to alter God's decisions. (4) Goodness is rewarded by God and wickedness punished. It is impious to say that God is unjust and misgoverns the world. Even the Miscreants, Job's oppressors, will receive their deserts in the end.

In the conclusion of the poem no explicit judgement is passed upon the contentions of the friends. But in large measure their views are justified by the divine speech and by Job's final submission. Only the last of their contentions, as just formulated,

is left with neither a definite nor an implied decision. Job and the friends were agreed that elementary justice required that good men should receive good treatment at God's hand. They were also agreed that in Sheol, after death, no difference is made between the good and the wicked. Starting from these premisses Job argued that, if good men do not receive good treatment from God during their earthly lives, God is proved to be unjust and does not conform to the moral laws which he expects man to obey. It is not surprising that the friends stiffly contended that truly good men, although not exempt from misfortune, do in the end receive in this life their reward. How could it be otherwise if there is a good God ruling the world? Their position was hard to maintain, but it seemed to them to be essential to a religious view of life.

Both the contents and the literary form of ch. 31, which is the third part of Job's concluding tenth speech, demand special observation. Its place in the development of the poem will be shown in Chapter IV and a synopsis of its ethical principles will be found in Appendix III. Appreciation, and even understanding, of the chapter are hindered by the bad condition of the Hebrew text and almost equally by the very unidiomatic character of the English Bible translations.¹ The chapter is, for the most part, a series of denials by Job of specific sins, of which he might have been guilty in his lifetime. The form in which Job declares his innocence or integrity stands plainly in the tradition of the so-called 'Negative Confession' of the Egyptian Book of the Dead. After death, according to Egyptian beliefs, the souls of the deceased (their hearts in Egyptian terminology) were weighed in balances, in order to determine their fitness for admission into the kingdom of the blessed. Before this ceremony they were required to declare their innocence of a long list of offences which, if they were put into the scale against them, would prove their unworthiness. It is highly significant that Job, in the preface to his 'negative confession', demands to be weighed truly in balances, that his honour may become patent to God.

In the corrected text of Job's confession, or more precisely *apologia*, there is a preface of 4 lines and a conclusion of at least 3 lines, which may well have been originally 4. In between comes a series of twelve denials of single offences or of groups of

¹ The disorder and interpolations of the Hebrew text are dealt with in Appendix II F. The chief defect of EV, shared by many other modern translations, is due to a failure to render the ambiguous Hebrew particle 'im consistently by a negative, 'not'.

offences. The irregularity in the number of lines given to each denial is peculiar. Seven of the twelve are expressed in a single line, followed in each case by one supplementary line. Three more are expressed in 2 lines, all supplemented by 1 additional line. One is in 2 lines, followed perhaps by a two-line supplement, and another is in 1 line, followed by a two-line supplement. The total number of lines, rather by accident than design, is accordingly 30, if the text has been correctly analysed. What have been called supplementary lines are of three kinds. In them the motive that determined Job's actions, generally religious, is named five times. Four times the supplement is an imprecation to his own detriment, to be fulfilled if his denial is untrue, and three times the actual course which Job followed is named, in contrast to the evil he avoided. This variety relieves what might otherwise have been a monotonous series of denials.

After the necessary critical adjustments have been made, it may be reckoned that there are 740 surviving lines in the traditional text of the poem of Job. It is quite certain, however, that serious losses have been incurred during the period before the Book of Job was, so to speak, canonized by its first-century editors. The chief losses are observable in the eighth and ninth speeches of Job (having 28 and 11 lines respectively) and in the corresponding speeches of Bildad and Šophar (with 15 and 14 lines respectively). Job's later speeches are shorter than his earlier speeches, so that an average of 31 lines (based on the length of his fifth, sixth, and seventh speeches) may be assumed as a conservative estimate of the original length of his defective speeches. Similarly 27 lines, the average length of the second cycle speeches of Bildad and Šophar, may be assumed as a standard for their defective third-cycle speeches. Minor losses of 2 lines from Job's first speech and of at least 3 lines from his fifth speech may also be assumed. The first-cycle speeches of Bildad and Šophar (of 21 and 19 lines respectively) are very unlikely to be complete and may be reckoned to have lost the number of lines required to bring them up to the previously assumed standard of 27 lines. Three lines may also be added to the second section of Eliphaz's third speech.

The result of these calculations is that in Job's first nine speeches a minimum deficiency of 28 lines should probably be added to the existing total of 341 lines and similarly 42 lines to the existing total of 231 lines in the friends' speeches.¹ Job's long

¹ With these additions the figures for Job's nine speeches, in order, become 27, 53, 58, 72, 35, 28, 33, 31 (?), and 31 (?), and those of the friends 47, 27 (?),

tenth speech may be reckoned to contain 92 surviving lines, the divine speech 62 lines and the concluding dialogue between Job and the Almighty 14 lines. The writer is inclined to add a minimum of 4 lines to each of the two longer utterances. This makes a minimum total of 78 missing lines for the whole poem and a calculated total of 818 lines as its original length. It seems quite safe to say that the poem, as composed by its author, was at least 800 lines in length and was probably effectively more. The deficiencies of the existing text make an estimate of its literary quality more difficult.

When a separation is made between the poem of Job and the folk-tale of Job, two questions of date arise. Neither of them falls within the scope of the following chapters. Ezekiel 14. 12-23 (6th cent. B.C.?) and the Hebrew text of Ben Sira (early 2nd cent. B.C.) supply the earliest available direct evidence on this subject of date. Ben Sira's reference is dependent on Ezekiel, who represents Job as an example of supreme goodness and associates him, in this respect, with Noah and Daniel. It is more likely that the prophet refers to the Job of the folk-tale than to the speaker of the poem. No sure inference regarding Job's nationality, or the period of his lifetime, can be drawn from the fact of his mention along with Noah and Daniel.¹ Scholars now usually date the poem of Job in post-exilic times. Their arguments depend rather much upon the assumption that the philosopher-poet stood merely within the course of the development of Hebrew life, thought, and religion. There is much to favour the view that he lived outside of Palestine and was there subject to the wider influences of Near Eastern tradition and culture (see Chapter VI). The topics discussed in this volume do not seem to require any preliminary decision regarding the date of the poem, although some of its material may contribute to elucidate what is still a nebulous problem.

27 (?), 33, 25, 30, 30, 27 (?), and 27 (?). It is likely that other lines, in other speeches than those named, have also been lost. Several lines seem to be wanting at a vital point in Job's fourth speech (see p. 48) and a still greater number in the second main section of his final tenth speech.

¹ The name Daniel is not an exclusively Jewish name. Ezekiel's Daniel may not have been the Daniel of the OT book.

CHAPTER II

JOB'S ENEMIES AND MISFORTUNES

JOB in prosperity was a wealthy man, who owned land and sheep and cattle. 'Streams of oil' and dishes of curdled milk (29. 6), wheat and barley (31. 40), and the rarely served animal food (31. 31) were parts of his provision. Numerous servants obeyed his orders (29. 5, cf. 19. 15). He clothed the naked and fed the hungry (31. 19 f., 31) and dispensed a generous hospitality (31. 17, 31 f.). When he appeared in public, at the city gate or on the market square, 'youths drew back before him, greybeards rose and stood' (29. 8). Men were encouraged and comforted by his smile (29. 24). Even total strangers, having grievances, came to him for help and received his support (29. 16). He took a leading part in public affairs; in council meetings those present waited for his advice and listened quietly to him (29. 21); after he had spoken there was no debate, his words were so persuasive (29. 22); he decided and reversed policies and acted with the authority of a military chief (29. 25).

In the speeches of Job and his three comforters frequent reference is made to a class or group of men who are called in Hebrew *R'shā'im*. In the Book of Job this word does not mean evil-doers or wicked men in general, as has been commonly assumed. Some distinctive English word, such as Miscreants, should be used to denote their special character. They are always men of rank, or of high social position, like Job himself. Their wealth is made prominent in three of the speeches of Job's comforters (15. 29, 20. 15, 27. 16) and in Job's own seventh speech (21. 7). Sometimes, at least, they 'heap up silver like earth and store up clothing like mud' (27. 16). They are well fed and prosperous-looking, to a degree that provokes unfavourable comment: 'they have covered their faces with fat and put flesh upon their loins' (15. 27). Job's description of the funeral accorded to a man of this class is significant (21. 32 f.). When his remains are carried to the grave, all men follow behind him; a burial mound of sods from the valley is piled up to guard his resting-place. Such a funeral and such a grave are appropriate only to a man of wealth and rank. Job's questions, 'who tells his ways to his face, and once he has acted who requites him?' (21. 31), indicate his despotic and rarely challenged power. 'He has crushed and abandoned the poor and has seized on

houses he did not build, he knows no peace in his belly and no-one escapes his greed' (20. 19 f.). The Miscreants' control of political authority is indicated by the application to them of the word *'ārīš* in 15. 20 and 27. 13. *'Ārīš* expresses brutal exercise of power by nations or individuals, as the case may be, and is sufficiently well translated by the English word tyrant. Eliphaz, in his second speech, says of the tyrant Miscreants that they repopulate cities devoted to ruin and live in houses taboo to habitation (15. 28). This statement proves not only possession of political power but also disregard of local and possibly national sentiment. Bildad describes the Miscreant's downfall and death in terms that imply his affluent position and his general unpopularity in his lifetime. He says that sulphur will be scattered over the Miscreant's estate (to render it unproductive in future) and that his ruined house will be pointed to as an example of the fate of 'wicked men . . . who did not worship God' (18. 15, 20 f.).

Job's seventh speech (ch. 21) specially describes the Miscreants' attitude towards God. We are told that they pass their days in happiness and descend to Sheol in peace, 'having said to God, go from us, we care not to know your ways; what is Shaddai that we should serve him and how are we helped by prayer? Our welfare lies not in his hands, our doings are out of his sight' (cf. also 18. 21). The word *hānēf*, which occurs six times in the poem and is applied five times to the Miscreants (8. 13, 15. 34, 17. 8, 20. 5, 27. 8), further defines their religious position. Its primary meaning is probably 'pagan', or, in Jewish usage, worshipper of a deity other than the one true God. When applied to Jews by race but not by religion, it would normally designate apostates from the Jewish faith. Thus the Miscreants, if Jews, were apostates, or at least subject to foreign religious influences, and if non-Jews were worshippers of pagan deities. English Bibles, following the LXX, unfortunately translate the word by 'hypocrite'. The alternative translation 'godless', accepted by many modern scholars, is defective because it denotes sceptics, or people devoid of religion, rather than worshippers of a non-Jewish deity.

The community, or commune, in which Job lived is plainly referred to at least twice. Both passages imply that Job's misfortunes were in large part inflicted upon him by public authority (16. 7 ff., 30. 27 ff.). False witnesses stirred up his neighbours to fury against him (16. 8 ff.). He was cursed and struck on the face and subjected to insult and injury. He became a

prisoner of Miscreants (16. 11). The reversal of his fortunes fell upon him suddenly and unexpectedly (16. 12). The crime of which he was accused was horrifying (30. 10). He was deprived of his wealth and rank (30. 11, 15). 'Days of abasement' settled upon him (30. 16). At some stage he was fastened in stocks and perhaps bastinadoed (13. 27). Later he escaped, or was driven out, into the desert (30. 29), where he suffered from hardship and exposure (30. 30, cf. 30. 17, 19). Perhaps he found a miserable shelter with an 'ignoble and nameless people' (30. 8), who lived in clefts of wadys and in holes in the ground (30. 6), on the borders of his country (30. 8). Afterwards he returned to lay his case before the public assembly of his people (30. 28). A portion of his speech to the Assembly is reported by the poet (30. 29 ff., 30. 20 ff.). Job's reception was so unfavourable that he expected to be sentenced to death (30. 20 ff., cf. 16. 18). He sums up his position at this stage in the words: 'I hoped for good and evil has come, I expected light and find it is dark' (30. 25).

In the light of these facts, if they are held to be established, Job's sixth speech acquires new significance and adds details to the record of his enemies and his misfortunes. One section of the speech (19. 6-12) specifies some of the injuries that Job has suffered at God's hand. The language used is clearly appropriate to the acts of God's human agents, the plotters who had brought about Job's ruin. The general term 'outrage' (19. 7) well describes their action. A line that says that Job's house was attacked by God's troops fits admirably into the picture of his downfall as already sketched. It also explains the otherwise difficult passage 30. 12-14 and receives confirmation from it. The words 'he has stripped me of my honour and taken the circlet from my head' (19. 9) correctly summarize the degradation which Job is later on reported to have suffered.

The next section of Job's sixth speech (19. 13 ff.) goes on to describe particularly the alienation of his family and kinsmen and friends ('my brothers') and their failure to support him in his adversity. The position of the passage suggests that this disloyal behaviour was a part or a consequence of the movement that swept Job from his place of honour. Even his family and friends held him to be guilty of the crime with which he was charged and joined in the persecution that was launched against him (19. 22). Former guests neglected him, former servants grudgingly helped him, his wife's affection turned to loathing. It is to be noted that the expression 'my friends' in

19. 21 does not refer to Job's three comforters, who never persecuted him nor slandered him, but to his kindred and close friends, who have just been spoken of and are called 'my brothers' in ver. 13. The words 'my breath is loathsome to my wife', in ver. 17, do not necessarily imply that Job was suffering from disease. An alternative interpretation is given below.

Evidence regarding Job's misfortunes, as conceived by the poet, is to be found chiefly in Job's fifth, sixth, and tenth speeches. But other less obvious references appear elsewhere in the poem. In Job's second speech there is a section figuratively describing the disappointment caused to him by the desertion of his kinsmen and family (6. 15-20), who are idiomatically designated 'my brothers' as in 19. 13 and are said to have betrayed him (6. 15). The usual application of the passage to the conduct of Job's three comforters is disproved by the facts that the 'brothers' are not addressed but are spoken of in the third person, as being absent, and that they are said to have acted treacherously towards Job (6. 15), which was true of the kinsmen but not of the comforters. Up to this point Eliphaz only, of the comforters, had spoken and Job could hardly describe his balanced speech as treachery, however much he thought himself entitled to support in his revolt against God. Besides, Job's later references to the three friends do not go to the extreme of condemnation, which an accusation of treachery would imply.

An easily overlooked reference to the persecution that Job endured is contained in his first speech. There, amongst the mitigations of life in Sheol, is included prominently the circumstance that the Miscreants, Job's special enemies, 'cease molesting' (3. 17). The Hebrew word translated molesting (*rōgez*) must denote an activity of the Miscreants and may, therefore, well denote the treatment Job had suffered at their hands. Besides, in 3. 26 this same word describes a part of the climax of Job's sufferings: 'I had no peace, no quiet, no rest, molestation (i.e. molesters) came.' *Rōgez* in the two verses must be taken, if at all possible, in the same sense. If so, it is both an activity of the Miscreants and a part of Job's misfortunes. It would seem to follow that ch. 3. vv. 17 and 24-6 are the first references in the poem to the persecution that Job suffered from the Miscreants.

Two lines in Job's second speech (6. 22 f.) also acquire a new significance in the light of the situation in which he was at the time of the visit of his three friends. The requests that Job says

he had not made are not merely imagined possibilities, quite out of relation to his actual situation. Their fulfilment would have met his most urgent needs at the moment. He was actually in the hands of foes and tyrants. He needed literally ransom and deliverance from his oppressors. The uncertainty of the connexion of the lines with their context and of the precise time, past or present, to which the hypothetical questions belong, do not affect the actuality of the condition which the questions reflect. The lines even serve to confirm and add distinctness to the picture of Job's distressed position as already sketched. He was deprived of his liberty and held to ransom.

This interpretation, if accepted, helps to decide the translation and meaning of another line farther on in the same speech (7. 12): 'am I the Sea or the Dragon there, that you set a guard upon me?' The person addressed is God, who is ultimately responsible for Job's condition. God keeps Job in confinement, just as he holds the Sea and its Dragon under guard. The words do not mean merely that God keeps Job under observation, which would have no great significance. God's human agents, the Miscreants, have deprived Job of his freedom.

Another obscure sentence allows of simple interpretation when it is seen to contain an allusion to Job's incarceration by Miscreants. The very last words that God addresses to Job (40. 12-14) are: 'look round for the lofty and level him, crush in their places the Miscreants . . . then even I will praise you, because your strength can save you.' These words have an appropriate and specific application to Job's position when they are understood to be a challenge to him to deliver himself from men who are his oppressors and jailers.

It remains to ask whether the Job of the poem suffered from a physical disease, such as the Job of the folk-tale suffered from. There are perhaps only three passages that can be claimed to prove that he did. Of these 19. 17 ('my breath is loathsome to my wife') has an easy alternative explanation. In the figurative language of lovers the mouth and lips and breath of the beloved are constantly spoken of as sweet (cf. Song 5. 16 and 7. 8, Hebrew text 7. 9). To say that a husband's breath has become loathsome to his wife may, therefore, simply mean that she has lost her affection for him and that his breath is no longer sweet to her. So interpreted, the words fit more closely into their context than when they are understood to be an incidental reference to his supposed disease. The phrase may be either a coinage of the poet or an adaptation of already existing current

usage. A similar application of the word loathsome will be found in a Mandaean charm published in *JRAS* by E. S. Drower.¹ There the words 'he stinketh and she will spurn him' (or, 'he is loathsome, she drives him away') are intended to induce the condition and result they describe, i.e. to replace the woman's love by loathing. The word stink is applied to the man's whole person, which will, accordingly, lose its sweetness for the woman, as Job's breath lost sweetness for his wife.

A group of references to Job's physical disease has been found in his tenth speech (ch. 30, especially vv. 17 and 30). But there the blackness of Job's skin (ver. 30) is certainly due to his exposure to the heat of the sun, and the gnawing in his bones (or the fever in his limbs) is due to want of adequate shelter at night. The verses do indeed describe physical distress, but as a part of the hardships of life in the desert and not as a consequence of any skin disease, such as boils or leprosy.

One line in the poem, especially, in Job's second speech (7. 5), must seem to English Bible readers to prove that the Job of the poet was diseased in the manner described in the prose narrative. But here the English Bible, and other similar translations, interpret difficult Hebrew words on the assumption that they must harmonize with the story of the prose narrative. The expression 'clods of dust'² is strange and metrically superfluous. It may have originated in a gloss. The second part of the line, as translated on p. 3, 'my flesh is dressed in decay, my skin is shrivelled and wasted', follows the evidence of the ancient Syriac and Latin versions.³ In the first half-line the Hebrew word 'dressed' does not necessarily imply some external covering. It is used like the English words 'imbued' or 'permeated', so that the sense may be 'my flesh is full of decay' or 'is penetrated by corruption', i.e. is in a state of decay or corruption. Accordingly these words may also describe the state to which Job had been reduced by the ill treatment and hardships he had suffered before the arrival of his three friends. They certainly do not prove that the Job of the poet suffered from a skin disease like boils or leprosy. In the absence of any plain

¹ *JRAS*, 1943, p. 168, § 27, and p. 181, § 27, l. 5, in an article on Mandaean black magic. In Noeldeke's *Syrische Grammatik*, p. 275, ll. 10 ff. a sentence is quoted, which speaks of the 'smell of a sinner' as the cause of the flight of those within its reach.

² Better 'clods of earth', perhaps originally simply 'clods'.

³ The wording is that of the Syriac. In the Vulgate the adjectives (verbs) seem to be reversed (*mea cutis aruit et contracta est*).

statement to that effect, it is unlikely that he did so suffer. Job's pains and bodily weakness (7. 15, 17. 7, &c.), which threaten his life (17. 1), had other causes than the disease of the prose narrative.¹

¹ It may be needless to say that the distasteful food of 6. 7 is figurative for misfortune and distress and gives no indication of their causes and that the words in italics in 30. 18 (*of my disease*) are a mere insertion by the translators.

CHAPTER III

JOB'S COMFORTERS.

JOB'S comforters have a bad reputation. They failed to comfort Job. They often speak to him as critics and accusers rather than as comforters. The first part of the third speech of Eliphaz (ch. 22) seems to be an unmitigated attack upon Job's past conduct and character. Yet this last apparently decisive evidence regarding the attitude of the three friends raises questions of much difficulty. The charges made, as usually interpreted, are quite inconsistent with the fundamental pre-supposition of the poem, that Job had been a man of exceptional goodness and piety. The charges, in fact, if made against Job, are false and the speaker must have known them to be false, if he were indeed an acquaintance and friend of Job in the time of his prosperity. Besides, they conflict with the full recognition of Job's goodness made by Eliphaz in his first speech (chs. 4-5) and with the subsequent early speeches of the other friends. If we are to suppose that the friends changed their opinion of Job's character in the interval between the first and third speeches of Eliphaz, we should be able to find in the intervening speeches traces of their growing alienation and evidence of its causes. No such traces and no such evidence can be found. Still more remarkable is the fact that Job in his reply to Eliphaz takes no notice of the presumed attack just made upon him. Surely if Eliphaz had charged him with vile conduct, in terms that cut away the whole ground of his grievance against God, Job was bound to face the charges and refute them. How can his complete silence on this important point be explained?

A widely current solution of part of the problem just presented is badly founded, as well as being, at best, only partial in scope. It assumes that the speech and thought of Eliphaz were dominated by a pre-conceived view that all suffering is God's punishment of sin and that great calamities are clear evidence of a man's wickedness. Eliphaz is supposed to have argued that, since Job was a great sufferer, he must have been guilty of great sin. Even so, it was a bold use of logic to infer from an abstract principle particular acts otherwise unknown, such as that Job had been an oppressor of orphans and had robbed men of clothing and heartlessly had refused to help needy widows. But the premisses are unproved. No one of the comforters ever

said that all suffering is God's punishment for sin, nor did they ever say that misfortunes are always a proof of a man's wickedness. If they held these opinions and made them the premisses of their judgement upon Job, it is remarkable that they should never have stated them explicitly.

The only sure way of discovering what the attitude of the three friends to Job was, is to make a step-by-step examination of their speeches, taken in chronological order. Eliphaz's first speech, because of its fullness and because it comes first, is specially important. It includes the key statement that 'men are born to misery as surely as sparks fly high' (5. 7). This means that misery is a part of God's ordering of human life.¹ Neither the good nor the bad are exempt from misfortune. But the virtuous, unlike the wicked, survive and surmount disaster (4. 7-9). If they submit their case to Shaddai, he hastens to their rescue and heals them (5. 8, 15, 17 f., cf. 8. 5 f., 11. 13-15). 'God does not repel the good nor clasp the hand of evildoers' (8. 20). When Miscreants call to him in distress, they are repulsed and abandoned (27. 9).² Calamity certainly is sometimes God's punishment of the wicked and is then irretrievable and final. But sometimes it is God's way of 'correcting', or training, human lives and is lifted when its beneficent purpose has been accomplished (5. 17 f.). Its contrasting functions can be distinguished only through knowledge of the real character of those who are afflicted.

On such principles Job's comforters were free to regard him as a good man suffering from misfortune. Eliphaz in his first speech does so regard Job. Incidentally, his doing so is conclusive proof that he recognized that a good man may suffer greatly in spite of his blameless life. When he says 'surely your piety is cause of confidence, your blameless life a ground of hope; what innocent person ever perished, where have the virtuous been destroyed?' (4. 6 f.), he assumes Job's goodness and bases upon it the comforting assurance that God will yet

¹ It should be noted that an easy alteration of MT would make this line mean that man 'begets' his own misery (i.e. is the cause of his misery) as surely as sparks fly high. This reading is preferred by some on the ground that it supplies a needed antithesis to the preceding line (5. 6). But both the immediate context and every other part of the poem represent God as the author of human misery. The connexion between vv. 6 and 7 seems to be that although misery does not grow from the ground it, like plants, is a product of nature, i.e. of God's will.

² Although 27. 9 comes from the third speech of Šophar, it does no more than illustrate and expand the latter part of 8. 20.

deliver him from what appears to be total ruin. The last words of Eliphaz's speech (5. 24 ff.) are a confident promise that Job's prosperity will be restored and that his life will be prolonged to a perfect close.

The great mildness of Eliphaz's reaction to Job's first violent outburst is noteworthy. Eliphaz says that Job has 'lost patience' and is 'disconcerted' (4. 5). He warns against 'vexation' and 'resentment' (5. 2), without saying that Job had been guilty of these follies. He indicates the course that Job should follow by saying how he himself would act in Job's position (5. 8). Job was in a mood of passionate rebellion against his fate, in other words against the omnipotent will of God. Eliphaz singles out this ominous fault for correction. In a passage of peculiar impressiveness (4. 12 ff.) he affirms that men are no match for the almighty power of God.¹ His views are reinforced in a subsequent passage (5. 9 ff.), which is a fine description of God's control of nature and of human life. Humble submission is the only remedy open to those whom God afflicts.

Bildad and Šophar (8. 2 ff., 11. 2 ff.) both address themselves to Job's preceding speeches. They deny Job's charges against God (8. 3, 11. 11) and confidently affirm that his misfortunes will depart and that his former prosperity will be renewed (8. 21 f., 11. 17 f.). This return of fortune will necessarily involve the ruin of the Miscreants, Job's oppressors (8. 22, 11. 19 f.). Humble prayer to God is the condition and guarantee of deliverance from trouble (8. 5 f., 11. 13-15). Prosperity after restoration depends upon continued well-doing (8. 6, 11. 14). A special feature of Bildad's speech is the comparison it draws between the plant's need of water and man's need of God (8. 11 ff.). The second section of Šophar's speech (11. 7-12) is so incomplete that its full design is not clear. Perhaps Šophar stressed especially the might and mystery of God's being.

Several parts of the EV translation of these speeches cannot be relied upon as safe contributions to an estimate of the friends' views. The past tense of 8. 6 a ('if thou wert pure and upright') is a mistranslation and the AV use of the word 'lies' (11. 3), as applied to Job's declarations, is misleading (RV 'boastings'). Ch. 11. ver. 6 in EV (condemning Job's 'iniquity') is an erroneous paraphrase of a mutilated line (see p. 105, n. 5). The expression 'without spot' in 11. 15 is not to be taken as a proof that Job's former life was blameworthy. Šophar's disapproval of Job's

¹ For the interpretation of this and other parallel passages see Appendix II A.

words 'I am clean in thine eyes' (11. 4) may certainly be regarded as a unique denial of Job's goodness. But the words themselves are not to be found anywhere in Job's speeches, as preserved, and may well have stood in a context that made them a resentful charge against God, rather than a mere declaration of Job's virtue (cf. 10. 7 a).

The second speech of Eliphaz contains a new element. It begins with a lengthy counterblast (15. 2-14) to Job's scoffing 'denial of the friends' Wisdom, i.e. of their learning and philosophical competence. He classes Job with the sceptics, who undermine religion, and he repeats his former declaration of the futility of a contest with God (15. 14). Job had made the success of the Miscreants an illustration of God's perverted doings. Eliphaz takes them, accordingly, as a test case. He draws his facts from personal observation and past history (15. 17-19). His sketch of the unhappiness and disastrous end of a tyrant's life is skilfully composed (15. 20 ff.). It serves to refute Job's charge of God's misgovernment and establishes also the likelihood that the tyrant or tyrants from whom Job suffers will similarly perish.

The difficult verses 15. 15-16 are fully discussed in Appendix II A. Ver. 16 has no exclusive application to Job (cf. ver. 14). Any doctrine of human depravity, if held by Eliphaz, would strike at the friends themselves not less than at Job. It holds no place in the argument of the passage. In 15. 5 AV, which makes 'thy mouth' the grammatical subject, is to be preferred to RV, which makes 'thine iniquity' subject. In the former case Job's attacks on God and religion are the substance of his 'iniquity', if that be the meaning of the Hebrew word.

The next speeches of Bildad and Šophar follow the lines marked out by Eliphaz. They retort Job's charges of ignorance and incapacity (18. 2-4 + 17. 3 f., 20. 2 f.) and then elaborate the speakers' views on the subject of the Miscreants (18. 5-21, 20. 4-29). Šophar fancifully overstates the range of time from which he draws his proofs, but seriously claims that the prosperity of Miscreants is short-lived (20. 5 ff.) and that their very successes (often) bring about their ruin (20. 12 ff.). Lightning and floods are named as contributing (at times) to their hurt (20. 26, 28). Bildad's speech gains variety from its abundant use of figurative language. The ambiguity of the Hebrew tenses (so-called) obscures in it the distinction between events already realized and those belonging to an expected future. Present and future are artfully blended together in a rhetorically effective

whole. No explicit mention of Job's renewed prosperity is to be found in these second speeches of Bildad and Šophar, but the certainty of the ruin of the Miscreants is an assurance of relief to their victim.

It is now evident that the third speech of Eliphaz (ch. 22), if understood to be an attack upon Job's past life, displays a new temper on the part of the speaker and introduces a new feature into the speeches of the friends. The change implied is sudden and complete and unmotivated. Was it really the poet's intention to make Eliphaz speak in this way? The falsity and extravagance of the charges brought, and Job's silence regarding them in his next speech, are grounds of serious doubt. Eliphaz has, indeed, some wrongdoer in mind as he speaks, but, when he comes to specify the penalties of the wrongdoer's conduct, these bear no resemblance to any of Job's sufferings. They are described in vaguely figurative language, appropriate to the case of any evildoer: 'therefore are snares set about you and sudden dangers dismay you, your light is dark, you cannot see, you are wrapped in a storm of rain'. Finally, ver. 8, however translated, cannot possibly describe any fault of Job's. Those who have already recognized the discrepancy strike out the verse as an interpolation. Really, along with vv. 2 and 9, it indicates another interpretation of the passage. The person addressed is not specifically Job, but Everyman. The second person singular of the verbs refers indefinitely to men in general, according to the idiom of Hebrew and other languages. It is not employed exclusively throughout the passage. In vv. 2, 8, and 9¹ an alternative third person singular, which must apply indefinitely to people in general, is used. In the first line of Eliphaz's speech the third person strikes a note to which the following second persons may and ought to be conformed. 'Does anyone benefit God, even by acting well? Is your goodness a concern of Shaddai, does he profit by your perfect life? Does he judge you by your pious practices, or call you for them to account?' These words, as already noted, are addressed to Everyman. They and what follows express the demands which God makes upon men and the principles by which he judges them.

The whole speech of Eliphaz, in fact, summarizes the friends'

¹ The MT of ver. 9 presents a third person and a second person in one and the same line, which is a most unlikely combination. Correction of the second person to the third person or of the third person to the second is required.

philosophy of life. It defines the essentials of virtuous living (22. 2-11); it notes the dangerous scepticism of the times (22. 12-16) and counsels that obedient trust in God which always brings joy and benefit to men (22. 23-30). All of it can be taken as addressed to the whole audience of the poet's hearers and readers. But the last section (a combination of 22. 21 f. and 22. 29 f.) has a peculiar appropriateness to Job's own position and plainly reaffirms the speaker's hopes for him.

It is still to be noted that the first section of Eliphaz's third speech, as here interpreted, makes a definite contribution to the friends' argument in defence of God. The standards of conduct that God is said to apply to human lives are an exhibition of his own character and instruments in the accomplishment of his purposes. He sanctions and enforces a law, which is not for his own benefit or advantage, but only for the prevention and relief of human suffering and distress. God, therefore, is not indifferent or inactive in face of the misery and the evil of which Job complains. His nature is deeply compassionate, and men who act benevolently do his will and are his agents.

The original structure and full contents of the last speeches of Bildad and Šophar cannot be precisely determined. In what survives of them Bildad celebrates, in a still fresh and varied style, God's omnipotence and omnipresence (25. 2-5 + 26. 5-14), while Šophar, with comparable success, reiterates the friends' views on the subject of the Miscreants (27. 7-23). It may be conjectured that again, as in former speeches, they followed the lead of Eliphaz and completed their parts in the scheme of the poem by some restatement of the rule of life which all men are required to follow.

The friends, accordingly, maintain throughout their speeches a fundamentally unchanged attitude to Job and a consistent view of his sufferings. They did not express sorrow for Job in his misfortune, as they might well have done. But they offered to him the comfort of religion, as they understood it (15. 11). The misfortunes of good men have a good purpose in God's plan. When accepted as from him and submitted to, they have accomplished their purpose and will be dismissed. The friends are convinced that the evils from which Job suffers will not be prolonged. The triumph of the Miscreants and the humiliation of Job will soon end together. Job does not share their faith and so remains un comforted. He takes his stand upon hard facts, as he sees them, his own undeserved sufferings and the general misery of mankind.

The evidence of Job's own speeches regarding the attitude of his three comforters must now be considered. The difficult passage 6. 21-7 expresses Job's view of the spirit and intention of Eliphaz's considerate first speech. The AV and RV translations of ver. 27 are plain proofs of the bad condition of the Hebrew text of that verse. It may be corrected and has been corrected so as to make it (indirectly) an assertion that the speech of Eliphaz had been a pitiless attack upon Job. It is almost as easy to make corrections that imply a more favourable judgement of the words of Eliphaz and these are preferred by the present writer and are incorporated in his new translation.¹ In either case ver. 27 should be taken interrogatively in continuation of ver. 26. These two verses together, as the present writer understands them, recognize that the intention of Eliphaz was to reprove Job's words but, at the same time, to treat him kindly and to bring him to a better frame of mind. Possibly ver. 27 a suggests that the friends may yet take sides with Job, on the ground no doubt of his acknowledged innocence.

Ver. 21 says that the friends were, in some way, hostile to Job. They were, of course, hostile in so far as they condemned his attitude to God. Eliphaz had rebuked Job's words and had tried to persuade him to abandon his quarrel with God. Job, somewhat curtly, dismisses these rebukes and persuasions, as having been inspired by fear. The cause of the fear is not explained. Was it perhaps the vision, made prominent by Eliphaz in his recent speech? Ver. 24 f. invite the friends to listen to Job's arguments and to correct his mistakes in what he is about to say. The friends' qualifications as correctors are politely acknowledged. There is no adequate support for the view that Job's invitation and compliments were merely ironical. On the whole, Job's response to Eliphaz's first speech is moderate and reasonable and recognizes the friends' good intentions.

Job's third speech (chs. 9-10) contains no personal references to his three friends. His fourth speech (chs. 12-14) begins in a way that marks a change from the attitude of his second speech. According to the poet's conception Job and his comforters represent opposing schools of Wisdom, that is of Philosophy. The division becomes apparent during the first cycle of speeches and is openly acknowledged in the second cycle, which commences with ch. 12. From this point onwards Job condemns the friends for lack of 'Wisdom', i.e. for want of a true under-

¹ A critical discussion of the passage will be found in Appendix II B.

standing of the facts of life (12. 2 f., 11 f.; 13. 2 f., 12; 17. 10, 12). He even launches against them the gibe that they would best show their Wisdom by being silent (13. 5). Because of this lack of Wisdom, their arguments, intended to bring comfort, cannot do so. Job mocks their failure (13. 4; cf. 16. 2, 21. 34, and, in ironical form, 26. 3). At the same time he recognizes, implicitly if not explicitly, that the friends intended to heal and comfort and instruct him (cf. also 21. 2). He never reproaches them with attacking his character or with accusing him of sin. Intellectual weakness and a false philosophy are the only faults he imputes to them, except once in his fifth speech, where he charges them with having withheld from him the sympathy he had a right to expect (16. 4 ff.). The reproach is justified. Obviously the poet intended to exclude expressions of emotional sympathy from the speeches of the friends. They did not regard the misfortunes of Job as altogether evil. Eliphaz went so far as to say: 'happy the man whom God corrects, who spurns not Shaddai's training, for God first wounds and then binds up, and heals the sores he causes' (5. 17 f.).

Job's last reference to the friends dismisses them with some contempt (26. 2-4). They have not added to his strength and they have not helped him by their counsel. Their words are not the product of their own thought, they simply repeat what they have learned from others. Šophar's incompletely preserved reply does not show how, if at all, he tried to meet this final disparagement of well meant efforts.¹

¹ The following verses in the speeches of Job, which may seem to readers of EV to be relevant to the preceding survey, have been passed over, either because the Hebrew text is corrupt or because the English translations are misleading: 13. 4 ('lies' does not mean deliberate untruths or false charges, but simply erroneous statements about God's treatment of Job); 13. 7-10 (a warning against showing unfair favouritism to God); 16. 20, 17. 2, 17. 5a (corrupt); 19. 2 f. (referring to attacks on Job's arguments); 19. 28 f. (out of place in Job's speech; when transferred elsewhere, the persecution of ver. 28 is God's persecution of Job); 21. 3 (a reference to Job's arguments); 21. 27 f. (the reply of Job in 21. 29 f. shows that the words quoted in 21. 27 f. were not intended to refer to him personally). The friends addressed in 19. 21 are not Job's three comforters (see p. 32 f.).

CHAPTER IV

THE DEVELOPMENT OF THE POEM

THE theme of the poem of Job is the revolt of a suffering, helpless man against a pitiless and all-powerful God. Job has been driven to question the justice and fair-dealing of the Almighty. His own unmerited suffering has opened his eyes to the prevailing misgovernment of the world. God does not rule, as he ought, for the benefit of men, still less does he dispense to each the fortune he deserves. Job stands for the human race in his protest against the evils of human life.

The poem is written in the traditional form of a debate, which is only a semblance of real debate. The friends' speeches state and restate a certain philosophy of life and give it a practical application to Job's position. They contribute little to the progressive movement of the poem. Their structural function is to provide adequate pauses between the speeches of Job. Taken as a separate series, they display a minor pattern of development. But the real movement of the poem lies in the speeches of Job, until the voice of God intervenes to silence his protests and criticism. Job's speeches and the divine speech are, therefore, the subject of this chapter.

Why misery, why pain, why life itself? These are the fundamental questions of Job's first utterance. It begins with a prolonged and passionate curse, directed against the day of the sufferer's birth, 'because it shut not my mother's womb and saved me not from misery'. Even Sheol, that dark realm of the dead, where existence is joyless and profitless, would provide Job with a better lot than his present life. There he would at least rest peacefully in the good company of rulers and kings and wealthy men, 'where Miscreants cease molesting and tired out men take rest, where captives find ease in company, away from the taskman's voice, where small and great are together, yet the slave is free from his master'. The poet's sympathy with captives and slaves is unmistakable. His description of Sheol, viewed against its stark reality, a repellent and purposeless shadow-land, is very striking. In four following lines (3. 20-3) Job voices the dumb complaint of the wretched and despairing, who think that death is better than life. His allusions to the particulars of his own position become clear in the light of later speeches. He too longed for death (ver. 21 f.), he was suffering

at the moment from the tyranny of Miscreants (vv. 17 and 26), through them God had deprived him of liberty (ver. 23). Job's one mention of God points significantly to the ultimate cause of the evils he complains of.

Job's second speech (chs. 6-7) makes explicit the circumstances and reasons of his bitter outcry. His violent words are justified by the weight of his calamities and are compared to the braying and lowing of hungry asses and oxen. His one hope is death, his one comfort an intention to expose the unhallowed acts of God. He has no strength of his own to endure and his kinsmen have failed him fatally. His comforters are scared by a baseless vision. He will put arguments before them and will listen to their judgement (see p. 43). He presents human life to them as a time of hard service (7. 1 ff.) and draws on his own experience in support of this contention. He stresses the fact that the miserable life of men is their only chance of happiness. He makes one reference to his worn physical condition, which is afterwards shown to have been caused by the hardships and ill treatment he had suffered (see p. 35 f.).

After this Job, for the first time, addresses himself to God, the vigilant Watcher of men, much occupied in scrutinizing their doings and in seeing to it that they do not escape his torments. Job admits that he may have been guilty of sin. What then? 'Why set me up as your target, and treat me as a debtor? Suppose I have sinned, how do I hurt you, you Watcher of men?' Why not give him, he asks, some respite in the few days of life that remain to him? 'Will you never lift off me your gaze, or give me relief for a moment? Why should you not pardon my sin and allow my transgression to pass?' Job would regard immediate death as a grant of pardon (7. 21, cf. 13. 16 a).

Job's third speech (chs. 9-10) deals solely with the manner in which God rules human life. It centres in a charge that he takes no account of moral character in his treatment of men, and so does not himself conform to moral standards. The speech begins with a panegyric on the power of God, deliberately modelled upon that of Eliphaz in his first speech. Eliphaz wanted to show that Job's best and only hope was to submit himself to the power of God. Job agrees that God is all-powerful and that men must submit to his will, but draws the logical conclusion that no claims of right can be established against him. In a trial of strength or in a process of law God must always succeed (9. 19). He is in fact the great destroyer of human life (9. 22). Two lines in the rare 2 + 2 + 2 rhythm,

marred by an interpolation in MT, contain Job's explicit condemnation of God's behaviour. All men, good and bad, even God's favourites the Miscreants, suffer at his hands.¹

Job knows the risk he runs in speaking as he does. Still he will maintain his complaint and demand absolution. He asks God to give him a reason for his strange dealings with himself. They are irrational and incomprehensible. God's careful and curious making of men is inconsistent with his after cruel treatment of them. God's purpose in creation is a mystery.

The closing part of this speech (9. 25-31 + 10. 20-2) repeats the concluding thought of Job's second speech. Why should not God grant some cheer to the sufferer in his few remaining days, before his final journey to the land of darkness and thick gloom?

Job's fourth speech (chs. 12-14) is the longest of those addressed to his three friends (72 lines). On the whole it treats of matters already dealt with, but with new illustrations and in fresh terms of poetic speech. Job's opening words to the friends have been explained in Chapter III. After this brief preface the speech goes on to demolish the fiction that all is well with the world. It is notorious, Job says, that men mock at their pious neighbours, that the arrogant escape misfortune, that robbers of men and provokers of God live securely. Birds and beasts and reptiles and fishes can all testify to these facts. The next section of the speech, after omission of vv. 11-13, may be described as a pseudo-panegyric of God's practices. It enumerates only his destructive and subversive acts (12. 14-25), drawing material chiefly from the fields of national and international politics. The poet himself had seen the events he catalogues (13. 1).

An unusually placed personal address to the friends (13. 2-12) now roundly declares that their arguments in defence of God are untrue. God himself, if he brought them to trial, would certainly condemn them for the offence of showing favour to him by their false witness. This assertion cannot possibly imply, as some have held, Job's basic trust in the justice of God or even a conflict of view in his mind on the subject. Either he speaks ironically, as he often does, or his words are an *argumentum ad hominem*, an adoption of the principles of the friends in the course of his argument against them. Job always denies that God is just and even here carefully avoids saying that the friends will be tried for their over-zealous partisanship.

¹ See Appendix II c.

After this attack on the position of the friends, Job renews his resolve to call God to account in spite of the risk he runs (13. 13-16). The plural of address in the first line that follows and the phrase 'I am sure of acquittal' (13. 18) are best explained by the view that Job is now using the conventional language of a pleader before judges. God is summoned before an imaginary court. Although unnamed, he is challenged to come forward, either as accuser or defender (ver. 22): 'challenge then and I will answer, or let me speak and you reply'. The offered choice may be a mere convention, or a pause may be understood to follow, in which the initiative is left to Job. In either case, Job now makes his defence in the form of attack. The four lines of the traditional text, which alone directly fulfil this intention,¹ may be held to be unequal to their purpose and too short in proportion to the length of the preceding exordium. One single line (13. 27) gives a concrete example of what Job had suffered from his enemies, God's agents. More detail of this kind must surely have been associated with it. It is unfortunate that such particulars should have been lost.

When the next passage is found to emphasize again the brevity and worthlessness of human life and to recall the eternal sleep of the dead, from which 'they will not awake till the sky be gone and all water has left the sea', and when to this is added a plea for a more generous share of joy to be given occasionally to men, we seem to have reached a conclusion like those of Job's two preceding speeches. Then suddenly, with startling effect, Job cries:

'I wish you would store me away in Sheol, lay me by till your anger has passed,
 Appoint me a term, and remember me then.
 I could wait all the days of my service, until my relief arrived,
 You would summon and I should answer, you would yearn for the work of your hands,
 Again you would count my steps, but not keep watch for my sin,
 My offence you would seal in a bag, and obliterate all my guilt.'

It is, of course, a poet's fancy in which Job indulges, for a few wistful moments. He knows well the realities of life in Sheol and that from it there is no return. In five more lines, perhaps originally six, he hastens to tell the truth about God, as it really is. When he puts men in Sheol he leaves them there for ever.

Job's fifth and sixth speeches are comparatively short, yet together they play an important part in the development of the

¹ vv. 25 and 28 belong to the next section.

poem. Both begin with sharp criticism of the attitude and contentions of the friends. Then both record in detail, for the first time, the actual sufferings that Job has had to endure. Job's first speech alluded to the enmity of the Miscreants, in a way that would be perfectly understood by those who were acquainted with the facts. His second speech described in a lengthy simile how his kinsmen had betrayed him. But now these fifth and sixth speeches give details of his bad treatment by his fellows, at the instigation of the Miscreants. They have already been sufficiently summarized in Chapter II. It need only be recalled that the acts which they attribute to God were carried out by human agents.

In addition to these common features of the two speeches, each of them has a distinctive element of its own. In the fifth Job, anticipating an early death, calls upon the Earth, in terms of ancient usage, to leave his blood uncovered, that it may call incessantly for vengeance. Job needs this help because Heaven is hostile to him and because he cannot hope that any friend will dare to argue his case against God.¹ Such benefit as the Earth can render, logically analysed, can only accrue after Job's death. This implication harmonizes well with what follows next. Job's death is imminent. The grave will soon be his home and worms the members of his household. One line bitterly describes the memory he will leave behind him: 'I shall be pilloried in proverbs of peoples and set before them as a symbol.' It is probable that in the poet's day Job's name was already used in proverbs and curses as a symbol of misfortune.

Job's sixth speech (ch. 19) reaches a climax of wonderful power and pathos. Its three concluding ejaculations are authentic cries of the heart (*cris du cœur*). The first immediately follows Job's detailed complaint of desertion by his kinsmen and dearest friends and is addressed to them:

'Have pity, have pity, my friends, for the hand of God has touched me;
Why, like God, do you persecute me, and still want more of my flesh?'

The last phrase idiomatically asks why Job's relatives continue to slander him. It shows that they believed in and repeated the false witness by which Job had been condemned. The two lines together express the agony of a wronged man, in whom no one believes.

What, then, can he hope for? What more has Job to say?

'I would that my words were written, with a pen of iron on lead!
I would they were inscribed in a book, or for ever engraved on a rock!'

¹ See Appendix II D

The future may reverse the verdict of the present. At least Job's brave words may remain on record to serve the cause of truth and right for which he stood. So the poet also must have hoped. Happily the wishes of both have been fulfilled.

But there is more to follow, an astonishing declaration of Job's confidence:

'I am sure that my Gōēl lives and will yet stand forth on the sod,
By Shaddai's leave I shall see it and the longing in my breast shall be stilled.'

The summit of Job's desire is here expressed as if it were sure of fulfilment. The Gōēl, strictly speaking, is a near kinsman, whose duty it was to give help or to maintain rights or to avenge wrongs, according to circumstances. No single English word, helper or vindicator or avenger, gives adequately the meaning of the Hebrew term. It rose inevitably to Job's mind, which was still full of the thought of his kinsmen, to whom he had appealed for pity and help. It does not follow that the hoped-for Gōēl would be, or could be, one of Job's kinsmen. The person of the Gōēl is not defined and is not of primary importance. Vindication, not the vindicator, is the essential requirement of the situation. The earth is the scene of the expected action and the time is before Job's death. Job rose, for a moment, to the hope that some deliverer, somehow, will reverse his present lot. If the second line be admitted as evidence, in the form here adopted, it makes clear that Shaddai's consent is necessary for Job's deliverance. In the sequel of the poem Job's hope is not fulfilled. Like other men in desperate straits he had indulged in 'wishful thinking'. He does not even maintain his hope permanently. But his supreme desire has been given supreme expression.

Job's fifth and sixth speeches, more than any others previously, concentrate on his personal history and on his present desperate plight. In his third-cycle speeches he returns again to a broader treatment of his insistent problem. His seventh speech (ch. 21) delineates particularly the prosperity of the Miscreants. From the first this lay necessarily in the foreground of his grievances. But only the friends, in their second-cycle speeches, had dealt with the subject at length. Now Job formulates his complaint against God in the terms: 'why is it that Miscreants prosper and advance and increase in wealth?' He pictures their successful and carefree life and their contempt for religion. Then he confutes the arguments of the friends by appeal to the testimony of travellers, which includes, perhaps, the account of a Miscreant's stately funeral. Four lines in the

speech (vv. 23-6) sharply condemn the unfair division of happiness and misery amongst men. They were, it may be, written to stand at the close of the speech. They are a broad condemnation of the inequalities of human life. They suggest that death is the only misfortune of which men get equal shares.

In Job's eighth speech (parts of chs. 23 and 24) the many ills of life are further emphasized, with sheer poverty and the robbery of the weak by the strong as the surviving illustrations. Complaint is made that God appoints no days of judgement for the remedy of such evils. A new and penetrating criticism comes at the beginning of the speech. The friends had often counselled Job to resort to God for the relief of his miseries. Job now rejects this advice on the ground that he cannot discover God anywhere on earth. 'I go to the east, he is not there, to the west, I cannot perceive him, I seek in the north, in vain, I turn to the south and fail.' God does not give men any chance of putting their grievances before him. He prefers to act according to his own pleasure and to settle men's fate in his own arbitrary way. Parts of this speech are badly preserved and some alien lines have been inserted.

Job's ninth speech is represented by fragments, probably four, extending to 11 lines altogether. On the analogy of his third speeches in previous cycles, this third speech in the last cycle of the series should be of special importance. It may be conjectured, on the evidence of the first and second speeches of the cycle, that the latter part of this third speech of the group continued to treat of the manifold evils of life and was introduced by these surviving lines:

'I will teach you how God acts, and expose what Shaddai is doing,
You all have seen it yourselves, why then do you talk so idly?'

The whole cycle, we may suppose, artistically and with rhetorical effect, balanced its picture of the joyous and carefree life of the Miscreants by a contrasting picture of the unhappy life of the downtrodden and wretched. It dealt with Job's problem in its broadest aspect. When he spoke first, he asked: 'why do the wretched see light and the embittered remain alive?' and this continues to be an essential part of his problem. The case he maintains at the end (27. 2-6) is not merely personal to himself. He speaks as representative of those who cannot speak for themselves.

After Šophar has spoken again, the three cycles of alternating speeches are complete. We may think of Job as left alone for a time, in sorrowful meditation. Then he breaks silence by a long

soliloquy, in three parts, with pauses between. Job speaks of himself, first as he was 'in bygone months, in the time when God preserved me', when he lived a useful happy life and expected to die in his nest and to live as long as the phoenix. But now he has become a song and a byword to men. He was robbed of his riches and rank and a halter was thrust in his mouth. He was expelled from home and commune and became an associate of outcasts who 'dwell in clefts of wadys, in holes in the ground and in rocks'. This second part of the soliloquy is badly preserved and not easy to interpret. The third part, taken positively, is an impressive declaration of Job's innocence or moral integrity. As corrected¹ it makes twelve successive denials of particular acts of wrongdoing, or moral failure, and of groups of such acts. Viewed as an integral part of the poem, its preface and conclusion are specially important. The preface disclaims all paganism or disloyalty to God. In the form of a question it denies that God has given Job any benefit in return for his loyal life. It asks whether God was unable to see Job's ways and count his footsteps, and it claims that the speaker should be truly weighed in balances, so that his honour might become patent to God. After the twelve successive denials, already mentioned, the conclusion of the soliloquy and the culminating point of the poem, so far, is reached in the lines:

'O that someone were listening! Here is my mark, let Shaddai answer!
/I am ready to meet his charges/, and the case of the pleader against me;
I will tell him the number of my steps, I will enter his presence as a prince.'

These lines are Job's final challenge to God. He doubts the presence of any listener. But if he is given the opportunity and can find a court of appeal, he will enter it, relying on his human rank and dignity and on the justice of his cause. Job does not fear the minutest scrutiny of his life. God will not judge the case. He also is a party to it and must answer for his actions.

Job's bold words are swiftly and dramatically answered. A voice speaks to him from the sky, a dread presence reveals itself, taking shape perhaps in a floating cloud. Job is alone with the Almighty. The three friends have played their part and are gone. The first words that Job hears are ominous: 'who is this that darkens debate in words without knowledge?' (38. 2). He is not equipped to deal with the problems he has tried to handle. A long array of searching questions shows him his want of knowledge. No defence is made of divine justice. No explanation is given of the woes of the world, or of Job's own pitiable

¹ See Appendix II F.

condition. His former complaints and challenges are simply ignored. The divine speech is divided into two main parts. In the first the vastness and variety of the physical world are surveyed and presented as a demonstration of the mind and power of God. In contrast the pettiness of Job and the feebleness of men are made conspicuous. In the second main part of the speech the listener is reminded of certain wild animals, who share the earth with men. They also are God's creation, untamable by man, unserviceable to him, and living, apart from him, distinctive lives of their own. Even the war-horse, which men do employ, has qualities beyond human contrivance and behaves in accordance with a nature given to him by God. Throughout the speech the imperfection of human knowledge and the sway of laws of nature beyond man's control are impressively declared. God alone is the author and operator of the laws to which all natural phenomena are subject.

The poem is now nearly complete. Two brief questions and a mocking challenge by Shaddai and two humble answers by Job culminate in the absolute submission of the once defiant accuser. The first question (40. 2) foreshadows the approaching end: 'is the dispute with Shaddai ending? Will God's accuser answer him?' Job's former charges are here recalled. Does he hold to them, or will he add to them, in the face of what he has heard? 'I am too petty to make reply, I place my hand on my mouth; once I have spoken, twice indeed, I will say no more' (40. 4 f.). God asks another question (40. 8): 'do you mean to annul my decisions, would you show me wrong that you may be right?' The decisions are the conditions of human life laid down by God and they include Job's sufferings. If Job will not accept these, an ironical alternative is open to him. Let him emancipate himself from the Miscreants, who owe their power to God's favour (40. 12-14). Job makes his submission in the last words of the poem (42. 5-6): 'I had heard by hearsay of you, but now my eyes have seen you, I therefore retract entirely, I repent over earth and ashes.'

In these words Job completely reverses his former attitude, he disavows his former criticisms and abandons his former claim to happiness. What has brought about this striking change? Three reasons are suggested in the closing passages of the poem (40. 7-14 and 42. 2-5)¹: (1) Job has seen God (42. 5). He has received God's verdict and yields to the pressure of God's presence. (2) Job realizes that the world and human

¹ With omission of 42. 3 a, six Hebrew words, and 42. 4.

life are mysterious beyond his comprehension (42. 3 bc). His previous judgements were over-confident and over-hasty. (3) The issue lies between Job and God (40. 8). Which is the best able to determine how the world should be regulated? Evidently the All-wise and Almighty.

Regarding the first of these reasons it may be said that it was decisive for Job and in Job's circumstances. Artistically, it supplies an impressive and conclusive ending to the whole dispute. But the poet knew well that visions are rare and granted to only few. Suppose there had been no vision, what then? The two other explanations of Job's change of mind combine to supply an alternative to the vision. (1) Human reason and human knowledge cannot solve the problems with which Job had tried to deal. The ultimate meaning and purpose of the universe must always be a mystery to men. Only God knows what he has planned and what he intends to accomplish. (2) The ruler of the universe is All-wise and All-powerful and has chosen to make the world what it is. It is fitting and reasonable, therefore, to leave the issue to the divine creator, submissively expecting some ultimate best. The evils of human life are in it by God's decree. They are a part of its conditions as appointed by him. The world is not meant to be a place of unmitigated happiness, even for the good.

When the poem ends, Job's sufferings are not ended. He is still a victim of the Miscreants (40. 12-14). His claim to happiness has been rejected. God's treatment of him is still a mystery. The evil of the world has not been explained. Yet Job is no longer a rebel. He will not repeat what he has fully said already (40. 5). It is not for him to challenge again the ways of God. He will soon take the road to Sheol. That is the will of God, to which he now calmly submits.

It should not be overlooked that Job's comforters, as judged by the conclusion of the poem, were right in their advice to their friend to abandon his charges against God and to become reconciled to Shaddai. It is not right to assume that the three friends never represent the views of the poet. He does not say decisively that God is just and good, according to human standards, but, in so far as he does, the friends are his mouthpiece. They are the representatives of positive religious beliefs, over against Job's negations. If they exaggerate their case on behalf of God, so does Job on the other side and it is he who is finally silenced. The vision of God does not give a solution of the intellectual and moral problems of the poem. If the poet

believed that the evil of the world has a meaning and purpose in the mind of God, that belief is a cautious inference from the postulate of God's wisdom and power. Submission to the unhappy conditions of life is both a necessity and an act of wisdom. When things cannot be remedied, they should be made the best of. Men are expected by God to help one another in bearing the burdens of life (ch. 22. 3-11 and ch. 31). These are obvious lessons embodied in the poem, but they do not entitle us to say that its author wrote with a primary didactic purpose. Finally, all the poet's characters think and speak under the shadow of Sheol. The poet has imposed this limitation upon them. He might have done otherwise and so have changed the character of the debate and altered its conclusions. Perhaps his own thinking carried him beyond the conclusions of his poem.¹

¹ See Appendix IV.

CHAPTER V

RHYTHM, ASSONANCE, STRUCTURE, AND STYLE

THE line structure of Hebrew poetry is determined by (1) a normally equal number of stressed syllables in each line, (2) a marked pause or break (*caesura*) dividing every line into two equal, or nearly equal, parts, (3) a frequent parallelism of expression between what precedes and what follows the pause.

No general agreement has been reached on the subject of the metres used by Hebrew poets. There is dubiety regarding the total number of syllables that were allowed or required in a complete line of poetry and in each of its metrical subdivisions or 'feet'. Yet these last are plainly marked off from one another by stressed (or accented) syllables, which generally follow one or more unstressed syllables. The rhythm, accordingly, is a 'rising rhythm' and is due to the fact that most Hebrew words begin with one or more unstressed syllables and end with a stressed syllable. It is also clear that 'feet' of one, two, or three syllables interchange freely, so that the lines are irregular in respect of the number of syllables they contain. Except that monosyllabic feet are always long, differences in the length of syllables seem to be ignored. So far, the facts are consistent with some kind of accentual metrical system.

But further irregularities have still to be noted, such as the occasional appearance of a four-syllable foot and numerous cases of an extra unaccented syllable occurring 'in pause' (i.e. at the end of a line or half-line) and perhaps elsewhere. Jewish scholars, in the earlier part of the Christian era, provided the texts of the OT with an elaborate system of accentuation, which shows the stressed or unstressed nature of every syllable in every word. There is reason to believe that some of their word-forms are different from those in use at the date of the composition of the texts and it is not unlikely that their system of accentuation sometimes substitutes unrhythmical stresses for older rhythmical stresses. The chief problems of Hebrew metrics are, accordingly, (1) is it a legitimate principle to make 'tolerable poetic rhythm' a test of the correctness of the traditional accentuation and, if so, (2) what alterations may or must be made when this principle is applied? For instance: do hurried vowels (*vocal shewas*) count or not in the enumeration of the syllables of a foot?—how far is the elision or coalescence of vowels permissible or

required, e.g. when a word ends in a vowel and the next following word begins with (*aleph* and) another vowel?—are unstressed syllables at the ends of words 'in pause' extras to the 'feet' in a line, or should the traditional word-form or word-stress be 'corrected'? Eduard Sievers¹ has done most to show what the metres of Hebrew poetry may actually have been and has made proposals for the elimination of what he finds to be the metrical anomalies of the traditional texts.

In the poem of Job a normal line has six accented, or stressed, syllables, three before and three after a medial 'pause' similar to that at the end of each line. Such lines may be called 3+3 lines. Each of the stressed syllables is usually preceded by a number of unstressed syllables, generally one or two. Sometimes long-vowelled monosyllables serve as complete metrical units or feet, as in 3. 4 (*bō*), 4. 15 (*hēn*), and 7. 10 (*ōdh*). At the other extreme four-syllabled feet appear occasionally in MT, e.g. in 4. 5 (last word), 4. 13 a (middle word), 16. 10 (last word), 20. 3 b (middle word). In many cases the elision of a hurried vowel (vocal shewa) leaves normal three-syllable feet, as in 3. 19 (last word), 3. 21 and 3. 22 (first word in each line). Sometimes long words may be held to carry a double stress as in 3. 21 (last word), 3. 25 a (last word), 7. 14 a and 7. 14 b (first word in each half-line). It is to be remembered at this point that a word in Hebrew grammar is often equivalent to several English words, so that a Hebrew 'verb form' may be reckoned to include some one of the several forms of the conjunction (meaning) *and*, as well as a pronominal subject and a pronominal object, while a 'noun form' may include the enclitic conjunction *for and*, an enclitic preposition and a pronominal suffix (equivalent to a possessive adjective). A large proportion of 3+3 lines contain precisely six Hebrew words, if words be understood in the extended sense just explained.

Lines of more than normal length are not infrequent, lines shorter than normal are conspicuous by their rarity. The usual long measures are 4+4² and 4+3.³ Eduard Sievers challenges the correctness of all 3+4 lines. In Job the least suspicious examples of this measure occur in 4. 12 and 15. 34. Perhaps the

¹ 'Studien zur hebräischen Metrik' (*Königl. Sächs. Gesell. der Wissenschaften (Abhandl. der phil.-hist. Classe*, vol. xxi), Leipzig, 1901.

² As in 3. 3, 3. 17, 5. 10, 15. 20, 16. 4, 27. 13 (?), 30. 26.

³ As in 3. 10, 20, 23, 25, 5. 3, 6, 5. 8 (with correction), 5. 17 (with correction), 6. 3, 7. 5 (with correction), 7. 20, 10. 12, 12. 10, 15. 11, 15. 19, 15. 35, 19. 21, 19. 23 a plus 24 a, 21. 25, 24. 1, 29. 13.

poet intended the first half of these lines to be spoken slowly enough to balance the length of the longer second half. Ch. 6. 2, 6. 4, 26. 13, and 38. 36 are easily reduced to 3+3 lines and 7. 16 may possibly be expanded to become 4+4. A probable rearrangement of 4. 20 eliminates three 3+4 lines of MT.¹

The short measures of the poem are 3+2,² 2+2,³ and 2+1 (21. 19 b). Possibly the few dramatic words of 14. 13 c are also in 2+1 measure, rather than in 2+2. Ch. 7. 11 a may be taken as a 2+2 line, in which the negative *lō* coalesces with the first syllable of the following verb. This analysis is confirmed by the rhymed endings of the two parts of the line.

A recognized alternative to 3+3 lines, in Hebrew poetry and oratory, is a 2+2+2 measure, with two pauses in a line (Ps. 1. 1, Isa. 1. 2). In Job there are three such lines (9. 21, 9. 22, with correction, and 17. 1), each containing three brief ejaculations.

4+4 and 4+3 measures seem to be used without distinction to make significant declarations. In a large proportion of cases they introduce a group of related lines, or they mark a climax at the close of a period or couplet. The first line of Job's first speech is a 4+4 line and the same measure in ver. 17 of that speech may be understood to indicate and emphasize its special significance (see p. 33). The poet's use of 4+3 lines is well represented by the four occurrences of the measure in the same speech (vv. 10, 20, 23, 25). Ver. 23 is linked by it to ver. 20, rhythmically and grammatically. It may be noted that all or most of the lines that begin in ch. 31 with the negative *'im* become 4+3 lines if the negative is given a full stress.

¹ The long lines of Julia Ward Howe's 'Battle hymn of the Republic' are similar to the long lines of the Poem of Job. Its metrical units are trisyllabic and disyllabic and sometimes monosyllabic. The measures are generally 3+3, but also 4+3 and 3+4. An extra syllable is found 'in pause', in the middle of most lines. The medial pause is less marked than in Job and there is more regularity in the arrangement of the trisyllabic and disyllabic feet. The regular rhyming of the long lines in the Battle hymn is the chief formal difference between the long lines of the two poems. Of the four specimen lines here quoted, the first two are 3+3 lines, the third is 3+4, and the fourth is 4+3.

'He is trampling out the vintage, where the grapes of wrath are stored.'

'As He died to make men holy, let us die to make men free.'

'I have read a fiery gospel, writ in burnished rows of steel.'

'He is sifting out the hearts of men before His judgment-seat.'

² In 3. 26, 4. 19 c-20 (two rearranged lines), 7. 15, 7. 20 ab, 7. 21 ab, 8. 15, 8. 21, 11. 10, 12. 19, 12. 25 (with rhyme), 14. 16 (?), 14. 17, 18. 3, 18. 7, 18. 18.

³ In 7. 11 a, 8. 4 (with correction), 14. 13 c (?), 15. 17, 26. 14 cd, 39. 25 a.

The special stress that falls on the second part of 3+2 lines is obvious in 3. 26 (Molesters came) and 11. 10 (who can prevent him?). The correct division is recognized by MT in the former case only, but both are of precisely the same rhythmic character. When *a* and *b* are parallel to one another in this measure, the emphasis is not so great (7. 21 ab, 12. 19, 12. 25, 14. 17, 18. 3, 18. 18). In 2+2 and 2+1 lines there is a strong emphasis on both parts of the line, as in 26. 14 ('but the thunder of his might · is beyond our grasp'). The arresting irregular line: 'it stood, its features I could not discern' (4. 16 ab), is unique in form (1+3). The solitary disyllable of the first half-line is to be supplemented by a solemn pause.

Every line in the poem of Job has a self-contained completeness of meaning, as well as a formal unity. The translation on p. 1 ff. keeps in this respect closely to the original and so may be consulted for illustrations. The sense of a line never runs over into a part of the next line. No full-stop ending of a sentence occurs in the middle of a line. A simple sentence rarely, if ever, spreads over two lines (?? 13. 4 f., 14. 1 f.). But line units are frequently formed by subordinate clauses and by other extensions of preceding lines.

The frequent parallelism of sense between the two parts of a line (*a* and *b*) has been over-emphasized by writers on the subject. It is not an invariable feature of Hebrew verse. *a* and *b* may be mere co-ordinate sentences,¹ or *b* may be a qualifying clause attached to a noun in *a*,² or an adverbial clause supplementing *a* (4. 13), or it may give the cause (4. 2) or the consequence³ of *a*, or it may illustrate *a* by a comparison (5. 7, 26), or be illustrated itself by *a* (7. 9). Clearly there is no parallelism of meaning between *a* and *b* in such cases. Where real parallelism exists, it is sometimes close and sometimes lax. It may be so complete that all the independent words of *a*, usually reckoned to be three in the Hebrew text, are followed by corresponding words in *b*.⁴ But very often two words together in *b* correspond to one word in *a*, or vice versa, so that there is only a partial parallelism between the half-lines.⁵ In other cases *a* and *b* contain only two corresponding words (3. 12, 4. 7, 8. 9) or even

¹ As in 4. 15, 16 (second line), 6. 16, 18, 28, 8. 6 bc, 8. 16.

² As in 3. 8, 14, 15, 4. 19, 6. 4.

³ As in 5. 12, 6. 3, 7. 12, 20 (second line).

⁴ As in 3. 6 bc, 4. 9, 17, 5. 2, 6, 14, 6. 5, 19, 23, 25, 7. 2, 3, 11 bc, 8. 3, 11.

⁵ As in 3. 4 bc, 20, 4. 4 (twice), 4. 6 (corrected), 5. 8, 18, 20, 6. 8, 15, 17 (twice), 7. 1, 13, 19, 8. 8, 10, 17, 20.

only one (4. 3, 8. 13). Sometimes the whole of *b* is an expansion of a single word in *a* (3. 18, 23, 6. 22). Sometimes parallels are not explicit, but may be created by associations existing in the minds of hearers and readers (4. 16 cd, sight and hearing). Even two separate consequences, dependent upon the same question, may serve as parallels merely because both are consequences (7. 17). The functions of parallelism are perhaps twofold: the words of *a* are reinforced by the reminiscent words of *b* and the rhythmic character of the line is strengthened.

Within the uniformity imposed on the poem by its rhythmic form there is much variety of line structure. Even the recurring parallelism is varied, as already explained. Rhetorical effects are produced by departures from the normal length of line. The interchange of two-syllable and three-syllable words and word-groups, interspersed with occasional monosyllables, gives flexibility to the measures of the poem. Rules of grammatical order impose little restraint. The poet was almost wholly free to arrange his words as he chose and to place them where they would produce the best effect. Consonantal and vocalic assonances are freely used. There is no routine or system in the poet's use of these assonances. A few parallels from English poetry, given below, will show the character and effect of some of the types of assonance employed.¹ It has seldom been possible in translation to give the effects of consonantal assonances precisely at the points where they occur in the original, but sometimes it has been done, as in Job's first speech in the half-line 'Where Miscreants cease molesting' (3. 7 a). The subject can be studied in detail only by readers of the Hebrew text, for whom Appendix V A has been prepared. Rhyme is used very sparingly, but is not to be ignored where it occurs. It would have been easy for the poet to construct cheap rhymes by use of the common pronominal endings *ī*, *ō*, *ā* (my, his, her). The poet's general avoidance of these is evidence of his self-restraint, while his occasional

¹ In Tennyson's *Locksley Hall* there are frequent examples of assonances between the initial consonants of adjoining or adjacent words ('as of old, the curlews call', 'Pilots of the purple twilight') and also of the repetition of the same consonant within the limits of one line ('and the hollow ocean-ridges roaring into cataracts'). 'Pilots of the purple twilight' is also an example of vowel assonance (long *i* three times in one half-line), just like 'For the mighty wind arises' (both from *Locksley Hall*). Milton's *Lycidas* has a multiplicity of medial *r*'s in its opening lines (e.g. 'Ye myrtles brown, with ivy never sere, I come to pluck your berries harsh and crude'). 'And feed deep, deep upon her peerless eyes' is an illustration of vowel assonance from Keats (on *Melancholy*).

employment of them is equally evidence of his willingness to use them in moderation. It is not to be supposed that he aimed consciously at multiplying alliterations and assonances, but their frequency shows that they pleased his ear. In one exceptional twelve-line passage an artificial rhyme has been imposed upon at least twenty words, by deliberate repetition of the same grammatical ending (10. 8-18). The poet was probably familiar with this style of composition, but wisely chose not to employ it more than once. It should be noted that frequent textual difficulties and much uncertainty regarding the poet's Hebrew pronunciation make it difficult for a modern reader to estimate the degree of success with which he handled the speech sounds of his language. But the evidence is sufficient to show that phonetic effects were an important element in the quality of his style.

In theme and form the poem of Job is dramatic, with a bare minimum of action. It opens with a passionate protest by a suffering speaker against the helpless misery of human life. It closes with an intervention by the Almighty, which silences complaint and enforces submission. Job's successive speeches gradually disclose the nature and origin of his misery and develop his charges against God. The speaker's challenge reaches its climax in the third and fourth of his speeches. The account of his sufferings is completed and the climax of his emotion is reached in the fifth and sixth. The imperfect text of the eighth speech and the fragmentary condition of the ninth obscure the significance of these parts of the poem. They seem principally to declare again the hopelessness of the sufferer's outlook and the unshaken resolve of his challenge. The speeches of the three friends are subordinate to those of the sufferer. They add distinctness to the structure of the poem and they heighten by contrast the effect of Job's words. Their chief positive contribution to the poet's argument is their insistence that after all, in spite of appearances to the contrary, men must hold to a trust in the justice and goodness of the Power that rules the universe. The great declaration of Eliphaz's third speech (ch. 22) is the finest expression of their faith. The dialogue between the sufferer and his would-be comforters is concluded by Job's grandly composed tenth speech, divided into three major parts. In these Job reviews his past prosperity, his recent misfortunes and the principles that have governed his manner of life. His concluding words are an unconscious preparation for God's unheralded intervention, which is about

to follow: 'O that someone were listening, here is my mark, let Shaddai answer!' 'I will tell him the number of my steps, I will enter his presence as a prince.' These proud words contrast greatly with the last lines of the poem, following the shattering impact of the divine manifestation: 'I had heard by hearsay of you, but now my eyes have seen you. I therefore retract entirely, I repent over earth and ashes.'

All the speeches of Job and his three friends are composed in paragraphs or sections, at the end of which the reader or reciter is expected to make a slight pause. Sections of 10-12 lines in length are slightly more numerous than those of 6-8 lines long. There are indications that some speeches were composed in stanzas of equal length or in patterns of stanzas of unequal length. But there is no proof that this plan was always followed.¹ The character of these sections and the poet's skill in composing them is best illustrated by some examples.

Four passages in the poem, closely similar in character, may be called panegyrics. They are laudations of the wonderful acts of God (5. 9-16, 9. 4-10, 12. 14-25, 26. 5-14). The first of 8 lines and the second of 7 lines become two sections of 12 and 9 lines respectively, when 4 and 2 lines of preface have been added. The third and fourth, without additions, fill completely two sections of 12 lines and 11 lines in length. The outstanding feature of these panegyrics is the wave-like succession of lines headed by participles and descriptive of God's doings. The passages, in the order of their occurrence in the poem, have five, six, eight, and (probably) four participles standing in the positions described. Eliphaz lays stress upon God's beneficent activities, Bildad upon God's control of the wonders of nature. Job by repeating a line from Eliphaz (9. 10 = 5. 9) indicates his agreement with him on the point of God's greatness. But his second laudation is a bitter exposure of God's baneful treatment of the world of men: 'Misguiding nations and leaving

¹ The three sections of Job's first speech contain 9, 9, and 7 lines respectively. In the third section something is probably wanting between the fourth and fifth lines, so that the assumption of a third nine-line stanza is at least plausible. In Eliphaz's first speech there seem to be four sections. Each of the first three contains 12 lines, while the fourth, on strictly textual evidence, may be given 11 lines. If this analysis be correct, an original composition of four stanzas of 12 lines each is again at least plausible. Units of 4 and 8 lines are unmistakably the regular components of the divine speech (chs. 38-9). Sections 11 lines long are curiously frequent. According to the writer's analysis, there are eight such sections in the poem, compared with seven of 12 lines each and twelve of 10 lines each.

them lost, levelling peoples and letting them lie, Bringing to madness a country's leaders, making them wander in a trackless waste.' So Job and the poet observed and declared.

Ch. 4. 12-17 is a masterpiece. It describes how the veil that covers the spirit world was lifted for a moment. There came a breeze, a spirit and a vague shadow form, then a pause in silence and a voice. Awe-inspiring mystery and a sense of things unseen were never perhaps better expressed in words. The passage declares a vital truth to which Eliphaz and the poet both attached supreme importance. None can prevail over God, no mortal can be cleared at the expense of his Maker. The passage, 7 lines long, is completed by 5 lines more, which apply this truth, in choice words, to Job's own case.

Four mnemonic lines, later in Eliphaz's speech (5. 19-22), copy a traditional form used by the Wise in their teaching.¹ They add an unexpected ornament to the poem and they show that the writer was familiar with this species of composition. Perhaps they also serve to indicate that Eliphaz is a professional teacher of Wisdom. The first line, according to convention, mentions two consecutive numbers, of which the second only gives the actual number of misfortunes that are about to be enumerated (cf. Prov. 30. 15, 18, 21, 29). The mnemonic lines are part of a section of 11 lines (5. 17-27), which may originally have extended to 12.

The elaborate simile of 6. 15-20 occupies one-half of a complete section of 12 lines. It was written by a man with a personal knowledge of the desert and of the experiences of travellers in it. Possibly it reflects in part an event in the writer's own life. The versatility of the poet is again shown in 13. 17-22, which may be understood to employ the stereotyped phraseology of litigants presenting their case before judges. So understood, the passage relieves for a moment the emotional strain laid upon auditors of the poem. It precedes one of Job's many challenges to God, which has been at this point incompletely preserved. vv. 25 and 28 are not to be included in the section.

Ch. 16. 7-14 illustrate the vivid force of the poet's writing. The passage is a ten-line description of the vindictive rage of Job's enemies. It is followed by a skilfully contrasted section of 7 lines (? incomplete), in which Job's own forlorn condition and mood are finely expressed. His despairing appeal to the Earth

¹ See *GUOS Transactions*, vol. ix, 1941, 'A mnemonic use of numbers in Proverbs and Ben Sira'.

to make known his wrongs reflects ancient conceptions of the personality of the Earth and at the same time that sense of utter abandonment which drives Job to his appeal.

Ch. 19. 13-20 (8 lines) gives a pathetically full account of Job's desertion by his kinsmen and household. Bare life is all that is left to him. The passage leads up to the greatest internal climax of the poem. In three brief two-line ejaculations Job cries for the pity of his kinsmen, asks that a record be kept of his words and dares, for a moment, to believe that a Vindicator of his cause will yet be found. Job's longing for an abiding memorial of his words may well express, indirectly, the poet's own concern for the preservation of his poem. The whole speech, Job's sixth, in four sections (of 8, 6, 8, 6 lines) may be an example of unequal sections arranged in a pattern.

In 21. 8-15 (9 lines, with one out of place) we have an attractive description of a happy household, significantly enough a household of Miscreants. It is preceded by three preliminary lines which, joined with it, make up a complete section of 12 lines. The four-line stanzas of chs. 38 and 39 are all deserving of comment. Ch. 38. 4-7 is perfectly constructed. It describes the making of the earth in terms of the building of a house. Each stage is sketched in a few deft words: the architect's plan, the measuring of the site, the laying of the foundations, the setting of the corner-stone, and finally the joyful celebrations, 'when the stars of the morning sang together and the dwellers in heaven shouted'. The longer description of the war-horse, 39. 19-25 (8 lines), is a fine piece of writing, although some of its phrases are obscure. It seems to the present writer that the closing line of MT is clearly out of place and that the last words of the stanza were given to the heavy breathing or defiant snorting of the horse itself. This restored closing line provides an example of the emphatic 2+2 rhythm.

The polemical attitude of Job and his three friends gives the language of the poem a marked rhetorical quality. Irony is much used. Accumulation of co-ordinate phrases and sentences is a prominent feature. The four panegyrics are outstanding examples of this practice. The torrent of synonyms in Job's curse on the day of his birth is another. Rhetorical questions are very numerous. They express protest, surprise, challenge, and strong negation. With a negative they are the regular equivalent of a strong assertion. The interrogatives who, what and why are in constant use. The accumulated questions of the divine speech unite two features of the poet's style with over-

powering effect. Assonance and exceptional rhythms enhance the oratory of the speakers. The widespread poetic usage of interjected speech, or undeclared direct speech, finds a measure of employment and demands attention.¹ By this idiom a speaker's words are boldly quoted without any introductory verb of saying. The speaker must be identified from the reader's knowledge of the situation. In Job 22. 19 f. we read: Good men beheld and rejoiced, the worthy derided their fall, 'indeed our opponents are destroyed and fire has burned their substance'. In 18. 20 f. similarly: Over him the future and the past, display emotion and horror, 'such are the dwellings of the wicked, the homes of those who neglected God'; and in 21. 29 f.: have you questioned the men of travel, whose proofs are beyond dispute? 'in a day of calamity the evil are spared, in a day of (God's) passion (kindly) remembered'. When a situation of joy or horror has just been described, spoken words immediately following, and expressive of joy or horror, must obviously be the utterances of the people in the situation just described. In the third example the testimony of the travellers is given in the form of interjected speech.

An extension of the general usage occurs in two passages of the poem (21. 19a and 22. 12-14), in speeches of Job and Eliphaz. These lines do not express the speakers' own views. A clue to the identity of the real speakers is supplied by a knowledge of the relationship between Job and Eliphaz. In the first passage the alien words express the views of Job's opponents and are immediately replied to. In recitation the tone of the reciter's voice would remove all ambiguity. It has already been argued that Eliphaz's third speech is addressed to Everyman, rather than to Job personally (p. 41). Besides, 22. 12-14 express the views neither of Job nor of Eliphaz. They were both agreed that God does rule the world of men and of nature. The interjected speech, therefore, presents the views of sceptics, whom Eliphaz proceeds to controvert in ver. 15. This treatment of 22. 12-14, as an example of interjected speech, carries with it the deletion of the words 'and you say' in ver. 13. Sometimes in MT parts of the Hebrew verb to say have been introduced by copyists, to the detriment of the idiom (cf. Isa. 2. 3 and 19. 8). In Job 38. 11 the omission of the words 'and I said' gives a better rhythm and finer phrasing and restores interjected speech.

¹ For the use of this idiom in other parts of the OT and in other languages, including English, see *GUOS Transactions*, vol. vi, 34, the article entitled 'A neglected literary usage'.

Similarly the omission of 'and you say' from 22. 13 establishes a simple connexion between vv. 12 and 13 and contributes to solve the problem of a difficult passage.

The English Bible (RV), where it recognizes the idiom (4. 17, 8. 18, 21. 19, and 22. 20), at the same time cancels it by inserting 'saying' or 'ye say' in italics before the undeclared speech. AV recognizes only two of these passages (4. 17, 8. 18). A complete list of the cases of the poet's employment of interjected speech is given in Appendix V B, along with some further observations on the subject.

In the following treatment of the figures of speech in the poem the word metaphor is taken in a wide sense to include personifications, euphemisms, metonymy, and other minor figures. This leaves only comparisons and similes to be dealt with separately. The selected method of grouping the poet's metaphors is confessedly subjective, but may be permitted as providing a serviceable framework for quotation of examples and as a way of making a preliminary study of their quality. It starts from the view that necessarily many of the metaphors of the poem belonged to the current usage of the author's time and circle. Only a portion of them were products of the poet's own imagination. The scarcity of comparable literature precludes any precise separation between the two classes. Sometimes the poet's fancy is revealed by singularity of conception or by the nature of the context into which the metaphor is incorporated. Illustrations of this group are perhaps such as the following: 'you would dip me then in a ditch, and my very clothes would abhor me' (9. 31); 'would you scare flying leaves or chase dried up straws?' (13. 25); 'they hug the rocks for want of shelter' (24. 8); 'I caused the widow's heart to sing' (29. 13); 'eyes I became to the blind, and feet I was to the lame' (29. 15); 'no lands cried out against me, nor did their furrows weep in unison' (31. 38); 'when the stars of the morning sang together' (38. 7); 'have you ever commanded the morning to catch hold of the skirts of the earth?' (38. 13.)

Another group of examples may or may not be the exclusive personal creation of the poet: 'my life is loathsome to me' (10. 1); 'must Wisdom die with you?' (12. 2); 'my foes sharpened their eyes' (16. 9c); 'my limbs are merely shadows' (17. 7); 'he has stripped me of my honour' (19. 9); 'though evil be sweet in his mouth' (20. 12); 'their loins cried blessings upon me' (31. 20); 'from afar he smells the battle' (39. 25, of a war-horse).

Some simple metaphors, which have parallels elsewhere in OT, may be supposed to have had at least a literary currency among the poet's contemporaries. Such are: 'I have seen the wicked uprooted' (5. 3); 'wickedness closes her mouth' (5. 16); 'the arrows of Shaddai have pierced me' (6. 4); 'life is a breath' (7. 7); 'these things you stored in your mind' (10. 13); 'he pours disgrace upon nobles' (12. 21). The same is probably true of 'besmear' (or, 'plaster over'), which is used figuratively in several shades of meaning (Job 13. 4, 14. 17, Ps. 119. 69; cf. English 'white wash'), of 'surfeit with bitter herbs' (9. 18), if that is the true reading (cf. Lam. 3. 15) and of the verb to seal (9. 7, 14. 17), which taken literally denotes an ancient and familiar practice (cf., in the speeches of Elihu, 33. 16 and 37. 7). Even the bold metaphor 'I will put my life in my hand' (13. 14) was a soldier's phrase and a part of the vocabulary of civil life (cf. Judges 12. 3, 1 Sam. 19. 5, 28. 21). It is unlikely too that the expression 'you raise me to ride on the wind' (30. 22) would be put into Job's mouth unless it had already a known meaning and application. It is now unintelligible. Such metaphors as 'rolling people flat' (12. 23), 'at the smell of water (a tree) sprouts again' (14. 9), 'they caught my neck and worried me' (16. 12), as dogs do, and even 'out of the bushes they bray' (30. 7), spoken of brutish outcasts, are all within the range of popular usage. In some cases account must be taken of the poet's contact with the discussions of the Wise. The expression 'root of the matter' (19. 28), in the sense of originating cause, has the flavour of a philosophical term and equally the phrase 'ashy maxims' (13. 12, i.e. burnt out maxims, *anglice* mouldy maxims) may well have been coined and circulated by philosophic rebels in the poet's day or earlier. The use of 'wind', in the sense of without argumentative value or weight, may be attributed to the same sources.

Coincidence of wording between the poem of Job and other parts of the OT may sometimes be due to borrowing by later writers from the poet. If the metaphor 'my bones cling to my flesh' (19. 20 = Ps. 102. 6) has been rightly interpreted on p. 110, n. 4, it can be attributed only to a writer of the quality of the poet. The peculiarity of the sentence 'his home shall not recognize him again' (7. 10 = Ps. 103. 16) points to the same conclusion. The precise coincidence between 5. 16 and Ps. 107. 42 ('wickedness closes her mouth') may not be accidental, even if 'shut your mouth' was a popular expression.

Job's second speech (chs. 6-7) may serve as a sample of the

extent to which the metaphors of the poem have clear parallels in the OT outside the book of Job. There seem to be seven such parallels, out of a possible total of twenty-two. One of them may be due to borrowing (Ps. 103. 16 = 7. 10). The others were presumably inherited by the poet from past usage. They occur in 6. 4 ('the arrows of Shaddai'), 7. 4c ('to be surfeited with'), 7. 5 ('to be dressed in'), 7. 7 ('wind' = transitory), 7. 20 ('why set me up as a target?'), and 7. 21 ('to lie down on the ground', a euphemism for to die). But some of the others may also belong to the literary tradition of the period. The curious application of 'extinguished' to describe the dried-up state of a river (6. 17) suggests that the word 'extinguish' had already acquired an extended literary use. The expression 'until I swallow my spittle' (7. 19), meaning 'for a moment', has a close Arabic parallel.

A special kind of metaphor in the poem, more exactly of metonymy, is the frequent use of words denoting feelings or emotions to express the causes of these feelings or emotions. The idiom is apt to obscure the sense, although it occurs also in ordinary English speech.¹ The words for 'hope' (in 4. 6, 11. 18, 14. 7, 17. 15, 19. 10, 27. 8) and 'fear' (in 15. 21, 21. 9, 22. 10, 25. 2, 39. 16, 39. 22) supply the most common illustrations of the usage. In the latter case either 'disaster' or 'danger' is a good English equivalent. 'Confidence' (in 4. 6, 8. 14, 31. 24), 'vexation' (in 6. 2), 'terror' (in 6. 21), and 'grief' (in 9. 28) are used in the same way. Similar expressions are 'reproach' for cause of reproach, i.e. fault (in 19. 5), and 'complaint' for cause of complaint (in 7. 13). In 'my hope', 'his hope', &c., hope may mean object of hope (6. 8, 11. 20, and possibly 14. 19).

It is important to distinguish between living metaphors and what may be called faded or dead metaphors, i.e. metaphors so frequently used that they cease, in part or whole, to be recognized as metaphors by the users. In such cases the secondary (metaphorical) meaning usurps, partially or wholly, the place of the original (literal) meaning. Every language has its own special cases of extension of meaning due to metaphor.² The following Hebrew examples are grouped under the headings nouns, verbs, and standing phrases. 'Hand' is used in the sense of power, force, and control; 'heart' for mind, will, and con-

¹ e.g. in such phrases as 'a grief to his parents', 'a perfect terror', 'a joy for ever'.

² In English the modern meanings of 'campaign', 'career', 'heckle', 'hobby', and 'wicket' were originally metaphors.

science; 'brother' for kinsman; 'roads' or 'paths' for conduct; 'taste' for discrimination and power of judgement. In the poem of Job the word 'tent' is used exclusively in the sense of home and one of the words for 'fear' (*yir'āh*) means only religious reverence or religion (4. 6, 6. 14, 15. 4, 22. 4). The verb 'see' is used broadly for experience and is specialized to mean visit (a friend), 'forget' is employed for neglect, 'eat' for consume (15. 34, 22. 20, of fire), be 'astonished' for be startled, and 'be ashamed' for be disappointed. In the poem of Job 'beget' and 'conceive' broadly mean bring into existence, as in 38. 28 ('who begets the dew-drops?') and 15. 35 ('conceivers of mischief, begetters of evil'). Illustrations of habitually used metaphorical phrases are 'sweeten the face of' = appease or court the favour of (11. 19), 'raise the face of' = show favour to (13. 10, 22. 8), 'avert one's face' = show displeasure (13. 24), and 'grasp the hand of' = treat as a friend (8. 20). Other probable examples are 'blow out the breath of' (31. 39) = put to death, and 'be short of spirit' (21. 4) = be dejected (cf. Exod. 6. 9).

Even when comparisons are distinguished from similes, as they properly are, they have independent value as a feature of style and are deserving of separate notice. Their character and functions in poetry are best understood by means of grammatical analysis. The comparisons of the poem of Job are not numerous (about fifty) and nearly all are expressed in a very few words. Most of them serve the grammatical purpose of adverbs or adverbial phrases. Sometimes these are necessary to complete the sense of the verbs with which they are associated, e.g. 'you will remember it as showers that have passed' (11. 16), 'they ran upon me like soldiers' (16. 14 b), 'why are we reckoned as cattle?' (18. 3), 'how often are they chased as straw by wind, or as chaff cast aside by a storm?' (21. 18), 'to change it like clay when sealed' (38. 14 a). Other adverbially used comparisons expand or emphasize a completed statement, e.g. 'like ordure he utterly perishes' (20. 7 a), 'he darts off like a vision of the night' (20. 8 b), 'they heap up silver like earth' (27. 16), 'they waited for me as for rain' (29. 23). The union of a comparison with a verb used metaphorically, which is not infrequent in the Book of Psalms, occurs seldom in the poem of Job. Examples are 'my groans are poured out like water' (3. 24), 'you poured me as milk and thickened me like cheese' (10. 10). Such supplementary comparisons seem to indicate that the verb to which they are attached is not to be taken literally. They almost turn a metaphor into a comparison. Sometimes a

comparative phrase is the predicate of a simple sentence, which then merely draws a parallel between the subject and the predicate of the sentence, e.g. 'you will see that . . . your offspring are (as many) as grass' (5. 25), 'his days are like the days of a hireling' (7. 1 b), 'my limbs are all like shadows' (17. 7 b).

It may be doubted whether any of these comparisons should be called similes. There is one large-scale simile in the poem, comparable to those of Homer. In it Job's disappointment with his kinsmen is compared to the disappointment of caravans in the desert, when they come to a dried-up water-course, where they had hoped to find water. To emphasize their feeling of disappointment, and Job's own, and to present a word-sketch of natural scenery, the poet describes superfluously the condition of the stream in winter and the process of its drying up in summer and the expectations with which the caravans came to their destination. There are perhaps only two other similes in the poem, both on a smaller scale. In 7. 9-10 the transitory character of human life and its complete extinction at death are compared to the dissolution and disappearance of clouds in the sky. 'As a cloud dissolves and vanishes, one gone down to Sheol can never come up, he returns to his house no more, his home does not see him again.' Obviously the subject of illustration (the *comparate*) is more fully stated than the comparison, but the expression of the comparison in the original is very striking. In 8. 11-13 the comparison lies between those who attempt to live without God and papyrus plants left without water, which is essential to their growth and continued existence. The description of the fate of the reeds comes first and the human tragedy, more shortly, afterwards. 'Do reeds grow without water or papyrus except in swamps? Still young and unfit to be cut, most quickly of plants they wither. So is the fate of those who leave God, so perish the aims of the impious.'

There are beautiful comparisons in the poem, which tellingly express the poet's thought, but are rather mere comparisons than similes. One such case is 5. 26, where in a single line the poet finely compares death in serene old age to the carrying home of the ripe grain, when the harvest is over. 'You will go to the grave maturely, as a sheaf stored up in its season.' Grammatically this belongs to one of the types of comparison already reviewed. In contrast, a simile may be defined as a narration, however shortly, of two parallel events, or two parallel series of events, one of which is compared with the other. There does not seem to be any accepted definition

of simile, by which it can be distinguished from mere comparison.

The large amount of textual error in the poem of Job is apt to disguise from modern readers the great simplicity of its language. The structure of Hebrew sentences is always simple and the freedom in the order of words, allowed in Hebrew poetry, seldom causes ambiguity of meaning. With some allowance for the nature of the subject discussed in the poem, the vocabulary used does not present much peculiarity. What may be called poetic words and forms are a small proportion of the whole and are equally prominent in the Psalter and in the Book of Proverbs. There are more than thirty recognizable Aramaic words in the poem, some of them freely used.¹ They point to the poet's having lived in a community where Aramaic was in common use and well understood. The parallelism of Hebrew poetry favoured the introduction into it of Aramaic words, as a means of securing variety of expression. The presence of a few Arabic words is more significant of the locality in which the poet lived, but the number of words that can be identified as Arabic with some probability is not more than half a dozen.² The large number of words found in no other OT writing than the poem of Job (about 110, roughly counted) is not evidence of the author's use of uncommon words. It is due to the small quantity of ancient Hebrew literature that has escaped destruction. Such words as those noted below, and many more, were evidently in common use, although preserved only in the poem of Job.³ The same view may be taken of most of the words that must be classed as rare because of the infrequency of their occurrence elsewhere in OT.

These general observations may be supplemented by a rough

¹ It is remarkable that the Aramaic word *millāh* (19 times) occurs more often than the equivalent Hebrew word *dābār* (11 times). The same preference is shown in the speeches of Elihu (*millāh* 14, *dābār* 4). Yet the cognate verb to speak (*mallēl*) occurs in the poem only in 8. 2 and in Elihu's speeches only in 33. 3. *Millāh* is found elsewhere in the Hebrew books of OT only four times (2 Sam. 23. 2, Ps. 19. 5, 139. 4, Prov. 23. 9) and *mallēl* three times (Gen. 21. 7, Ps. 106. 2, Prov. 6. 13—Qal etc.). In contrast the figures for Aramaic *ōrach* are: Poem 7, Elihu 2, Psalms 15, Prov. 19, elsewhere 13.

² The most certain is the word for skin in 16. 15; other probable examples occur in 4. 11 (a word for lion), 16. 11, 16 and 19. 17. It is curious that three of the small total are in Job's fifth speech.

³ Whisper (4. 12, 26. 14), bray (6. 5, 30. 7), moist (8. 16), shudder, tremble (9. 6), cheese (10. 10), compassion (16. 5), deception (17. 2), strength (17. 9), marrow (21. 24), be black (30. 30), weeds (31. 40), swaddling clothes (38. 9), green (*adj.* 39. 8).

analysis of the vocabulary of two representative speeches in the poem, viz. the first speech of Eliphaz (chs. 4-5) and the fifth of Job (chs. 16-17.) The first contains 47 lines and the other 41 lines (including, for the present purpose, 9 probably misplaced lines). In the two speeches, taken together, there are twenty-nine words (10+19) which occur nowhere else in OT. Of these, nine may be dismissed as textual errors (4+5), eight at least may be judged to have been words in common use (1+7), five are Aramaic (2+3), and perhaps three Arabic (0+3). This leaves only four words about which nothing so specific can be said.¹ The relatively high proportion of Arabic words is not representative. In the same chapters there are fifteen words (8+7) that may be classed as rare, of which nine at least may be assumed to be so only because of the scarcity of ancient Hebrew literature.² Only six words, or seven, need be called 'poetic'. The whole number of Aramaic words in the two speeches is nine (2+6, with another word common to both) and the possible number of Arabic words four (1+3).

¹ One of them is probably 'poetic', two are special uses of stems that generally have other meanings, and one is a feminine variant of a masculine noun which occurs four times.

² For the present purpose rare is applied to such words as occur only three or fewer times in OT writings other than the poem of Job. The words classed as accidentally rare are the Hebrew words for 'trembling' (4. 14), 'bristle' (4. 15), 'wily' (5. 13), 'hasty' (5. 13, but probably a textual error), 'shock of corn' (5. 26), 'split', 'cleave' (16. 13), 'sew' (16. 15), 'pledge' (17. 3), and 'spread out' (17. 13).

CHAPTER VI

CONNEXIONS OF THE POEM WITH WISDOM AND FOLK-STORY

THE frequent miseries of human life and the seeming difference of the Gods to the sufferings of good men were topics of the Wisdom literature of the Near East before the earliest date that can be assigned to the poem of Job. In Egypt, a work written before 2000 B.C.¹ argues that the evils of life are so great and so many that a man, to escape from them, is justified in shortening his life by suicide. The author's belief in a happy future existence after death greatly influences his argument. The discussion is conducted imaginatively between a man and his Ba, which is his Self as he will be after death. The beginning of the work has not been preserved. Presumably it stated the man's intention to end his life by suicide and gave reasons for his resolve. The Ba objects to his intention. The man declares that death and burial are not misfortunes to be postponed as long as possible, on the contrary they should be welcomed as the avenues to men's happy home in the West. The Ba argues that life on earth should be enjoyed to the full and not prematurely shortened. The man enumerates the evils of life, which he has seen and doubtless suffered from. Treachery, greed, and theft are rampant. Quiet goodness is trampled upon and arrogance prevails. There is no loyalty amongst relatives and neighbours and no gratitude for favours received. 'The land is given over to evil-doers' (cf. Job 9. 24) and is plagued by a multitude of evils. The speaker himself is afflicted and can find no friendly helper. In a highly poetical passage death is celebrated as a sweet-smelling ointment or flower, as the termination of military service, as a clearing of clouds from the sky, and as the return from a long captivity. The bliss of the future life is also figuratively described. The Ba is convinced of the rightness of the man's resolve and agrees to join him in his passage to the Better Land.

The principal document from Babylonia is a dialogue between two friends.² They address one another as scholars, who

¹ What follows above is based upon Alex. Scharff's *Streitgespräch eines Lebensmüden mit seiner Seele*, in *Sitzungsberichte der Bayerischen Akademie*, 1937, Heft 9. The text (154 lines) is described as defective and difficult.

² The summary given above is based on B. Landsberger's *Babylonische*

are eminent for wisdom and insight. The sufferer, as an orphan, began life badly and is now in a state of poverty and starvation and despair. He has found that to live piously is futile. He points to the wild ass and the lion as creatures who enjoy freedom and plenty without paying regard to the obligations of religion. Men who do not seek God are prosperous, those who pray and worship fall into distress. The sufferer is disposed to abandon his home and the community in which he has lived and the forms of religion which he has practised. He will become a wandering beggar. God apportions unfairly the joys and the labours of life. The powerful are esteemed, even when they are murderers, the weak, although harmless, are despised. Evil-doers are confirmed in power, god-fearing men are banished. The rich become richer and poor men poorer. The Gods are responsible for the wickedness of men and its evil consequences. The sufferer ends with a last petition to his friend for help and comfort and with a prayer for deliverance to the Gods.

The sufferer's friend urges repeatedly that the ways of God are incomprehensible to men, but holds that the rules for the right conduct of life are clear and binding. The sufferer is foolish to complain of his parents' death, which was a result of inexorable law. His own present condition can be remedied, if he prays to the Gods and seeks to pacify them; if he does these things he will be pardoned and prosper. Wild asses and lions and wicked men are not models for him to follow. In the end they all receive retribution for the harm they do. Men should spend their days in the diligent performance of the needful labours of life, which the sufferer talks of abandoning. The prosperity of the impious and wicked is not permanent. Those who faithfully perform the tasks that God has appointed to men will earn, at least, their daily bread and, in the long run, will be able to supply their essential needs. The inequalities of human life are (often) due to differences in the capacities of men.

Theodizee, in the *Zeitschrift für Assyriologie*, vol. xliii (1936), and on notes generously supplied by Dr. C. J. Mullo Weir of Glasgow University, in answer to questions regarding the usage of difficult words and the uncertainties of Landsberger's translation. Dr. Weir writes that the text 'is very defective, with much unusual grammar and many rare words'. Landsberger says that the poem was written in 27 strophes of 11 lines each (297 lines), of which 142 survive completely, or nearly so, and 63 are half preserved. The date is left almost an open question (? between 1300 and 800 B.C.). The author was a kind of priest (exorcist). The present writer has ventured to assume that strophe xxvi is spoken by the sufferer and not by his friend.

The Babylonian psalm 'I will praise the lord of Wisdom'¹ is a thanksgiving for deliverance from misfortune and so is an encouragement to those who have to endure suffering. But the poignant description of the psalmist's troubles, and his own explicit words, show how much he was perplexed by his experience. The writer was accused in the public assembly, he and his defenders were equally condemned. He was unjustly deprived of his priestly office and banished from his home. He was reduced to slavery and misery. When he appealed to the Gods he received no help and no explanation of the causes of his misfortunes. He had been a pious worshipper of the Gods, yet is now treated as if he had neglected their ceremonies and disobeyed their commands. He concludes that the Gods understand goodness otherwise than men do. Serious illness overtakes him, disabling every part of his body. Death is at hand. His food is loathsome. He cannot leave his bed. There is no cure for his ailments. His enemies rejoiced.

In this situation of misery and distress, two visions appeared to him, sent by the Gods. Both promised him help and cure. In one purifying water was poured over him. In the other the evil spirits that afflicted him were driven away, so that his sight and hearing and speech were restored. In the sequel his health and strength were renewed, his innocence was established, and he was released from slavery. Marduk took his hand and raised his head. His persecutors were punished. He returned to Babylon and entered Marduk's temple there with joy and thanksgiving and offerings. The people of Babylon joined with him in praising Marduk for his mercy. The conclusion of the psalm has not been preserved.

The author of the poem of Job inherited the tradition and outlook of writings such as those just summarized. Although he wrote primarily as a poet and displays poetic gifts of the highest order, he shows clearly the influence of contact with the Wise and may be supposed to have received whatever special training and education they had to offer in his day. The Wise men of Israel, its Sages, were a special class (Prov. 24. 23) who had recognized counterparts in Egypt and beyond the eastern borders of Palestine (1 Kings 5. 10, EV 4. 30). Even the names of distinguished foreign sages were known to the ancient Hebrews (1 Kings 5. 11, EV 4. 31). The Wisdom literature of the OT (Job, Proverbs, Ecclesiastes) has a distinctive supernatural

¹ Translated by Erich Ebeling in Gressmann's *Altorientalische Texte*, 2nd edit., 1926, pp. 273-89.

character. It treats rationally of ethics and religion and the problems of human life, in a manner closely paralleled by still-surviving Egyptian and Babylonian writings. When Elihu addresses Job's three friends as 'wise men' (34. 2), the title is to be understood in its specialized sense. In the poem of Job the disputants frequently measure the strength of their opponents' arguments by referring to an assumed standard of Wisdom. This suggests that they dispute as Wise men or Sages. All the four human characters in the poem are foreigners. Eliphaz the Temanite came from Teman, in Edom, which seems to have had a special reputation for Wisdom (Jer. 49. 7). The poet's work must not be judged as if it had issued from a merely Hebrew environment. Chapter 31 is plainly dependent on the Negative Confession of the Egyptian Book of the Dead and decisively proves that the poet was influenced by an Egyptian model. The theme of his poem, and even the dialogue form in which it is cast, were inherited by him from his predecessors. It is significant of his aims and motives that he addresses himself to a universal, and not merely Jewish, problem and that he has chosen foreigners to be the human mouth-pieces of his conflicting emotions.

The beginning and end of the Biblical book of Job preserve much of the framework of an early form of the folk-story of Job. The hero is a man of piety and goodness and great wealth, who is overwhelmed by sudden misfortune. He loses all his wealth and all his children and is seized by a terrible disease of boils. These calamities are a test of his loyalty to God and were inflicted upon him by the malice of Satan. Job successfully sustained his trials and is rewarded by restored health, a twofold return of his property and the birth of as many children as he previously had. Three friends, whose names are given, who came to see him before his recovery, seem to have criticized God for his treatment of Job and may have counselled the sufferer to 'blaspheme God and die'. Job's wife, however, is represented as having played this part (2. 9). There is no evidence that the friends accused Job of having sinned against God and so of being himself responsible for his misfortunes. Job lived 140 years after his recovery. The story is a simple popular tale, illustrating the vicissitudes of fortune and the benefits of faithfulness to God. The malignity of Satan is emphasized.

This story, with modifications, circulated for many centuries in various languages and countries, like the international story of Ahiqar. It assumed a Christian Greek form and later an

Arabic Moslem form, in which it had a wide circulation and popularity. The unshaken patience of the sufferer and his faithfulness to God are invariable features. The loyalty and devotion of Job's wife Raḥma (Pity) are also conspicuous and are probably an original part of the story, although absent from the early Hebrew version. The attitude of the three friends is not portrayed uniformly. It is sometimes friendly and helpful, as one would expect it to be. The essential element of Job's cure, by bathing in a fountain or pool, survives in the Arabic tradition. The name Bir Aiyub, Job's fountain, is associated with several localities in the Near East.

The NT epistle of St. James (5. 11) is a definite witness to the separate existence of the folk-story of Job early in the Christian era. Job is presented as an example of continuing patience or steadfastness ('ye have heard of the endurance—or, patience—of Job'). This Job is the Job of the folk-tale, not the Job of the poem. Particulars of the folk-tale, as it circulated in this same period, have been preserved in certain additions to the LXX translation of Job ch. 2. The following words spoken by Job's wife are clear and significant: 'I wander about as a serving woman, going from place to place and from house to house, hoping for the sun to set that I may rest from the toils and pains that now beset me.' Job's wife earned a living for herself and her husband in the time of his disablement. We also learn that, although a 'long time' had passed, Job still continued to expect his deliverance 'in a little time'. He lived on a dung heap 'outside the city' (2. 8), 'spending (his) nights in the open air, amid wormy decay' (2. 9). In agreement with MT the LXX represents Job's wife as having reached the point of despair and says that she counselled Job to 'say some word against the Lord and die' (2. 9). The three friends, who are kings, like Job himself (LXX 42. 17d), came 'to comfort and take care of him' (2. 11). The writer of these additions either had a copy of the folk-story at hand or knew it well from having heard it often recited.

The Visio Pauli is chronologically the next witness to the story. It is dated to about the year A.D. 388. The Syriac text¹ of the relevant passage is fuller than the Latin text.² Job briefly relates his past history to St. Paul. He was long smitten with

¹ English translation by Justin Perkins in Tischendorf's *Apocalypses Apocryphae* (1866), p. 66 f.

² Edited by M. R. James in 'Apocrypha Anecdota' (p. 40 f.), part of J. A. Robinson's *Texts and Studies*, vol. ii, Oxford, 1893.

'evil boils' and in this time was daily tempted by Satan in the words 'curse God and die'. Job never failed to reject these temptations, saying that it was better that he should be diseased all his life than that he should blaspheme God, since affliction in this world is nothing compared to the reward of the world to come (which God has promised to the faithful). Only Job's disease is referred to, not his other misfortunes. Job's children are said, in the Syriac text, to have spoken to him, at the instigation of Satan, as Satan himself did.

The evidence of Theodore, scholarly bishop of Mopsuestia (392-428 A.D.), is very important.¹ He was well acquainted with an 'outstanding and much esteemed history of the saintly Job, which circulated everywhere orally, in substantially the same form, not only amongst people of Jewish race but also amongst other peoples'.² He contrasts this, as a true history, with the Biblical book of Job, which was a fiction based upon the real history, composed by a writer who wanted to display his own skill and learning and to make a name for himself. Bishop Theodore criticizes the speeches put into the mouth of Job, as being unworthy of that good man (*justus*), 'who governed his life with great wisdom and virtue and piety'. He also treats the Biblical writer's representation of Satan engaging in a contest (*certamen*) with God as a baseless fabrication. This proof of the separate existence of a history of Job, differing even from the prose introduction to the Book of Job, could hardly be stronger. It probably contained no set speeches of any kind. It circulated in several languages in slightly different forms.

The Greek 'Testament of Job'³ is known to have existed before the end of the fifth century A.D. As preserved and printed, it is a compilation, which may have been altered and added to by several hands. At points it is confused and self-contradictory. There is more in it than merely a deposit of the folk-tale of Job. Sometimes the LXX translation of the Book of Job is quoted, including occasionally words of the poem. Especially in the second half of the work there are what may be called Gnostic elements, which deserve extended study. Formally the Testament is a description by Job to his children of the events of his life in retrospect. What follows here is a much condensed summary.

¹ Mansi, *Collectio Amplissima*, vol. ix, cols. 223-5.

² '... de beato Iob historiam maximam et claram, quae in ore omnium similiter ferebatur, non solum Israelitici generis sed et aliorum.'

³ Greek text and English translation in G. A. Kohut's *Semitic Studies*, pp. 296-338, Berlin, 1897; with introduction, pp. 264-95.

Job was a heathen king, who was converted to the worship of the true God by a vision. He incurred the enmity of Satan by destroying a venerated idol near his house. The angel Gabriel warned him of the losses and sufferings he would have to endure, because of this act, but promised that, if he proved faithful to God, he would be restored to his former wealth and would find that God is a rewarder of those who serve him. Satan received from God permission to deprive Job of all his possessions. His sheep and camels and cattle were destroyed, his city was terrified into submission by a Persian army, commanded by Satan in disguise, his house was plundered and his children killed. Job's loyalty to God remained unshaken. Satan then, again with God's permission, attacked Job's body with a terrible disease. It lasted seven years and during all that time Job lived on a dunghill, outside the city, supported by his wife, Sitis. She earned a living for both by carrying water and doing other menial tasks. After a time the people of the town refused to give her more bread than what she required for herself. Sitis shared her portion with her husband. One day, having no money, she asked a baker, who was Satan in disguise, to give her bread as a charity. The supposed baker said he would give her three loaves in exchange for the hair of her head. What is my hair, she said, compared with the need of my starving husband? So Satan cut off her hair with scissors in the market-place, before a crowd of people. The disgrace of her loss and the jeers of the bystanders greatly disheartened Sitis. She took the loaves to her husband, told him what had happened, gave him the bread to eat, and said, when it is finished 'say a word against the Lord and die' (Job 2. 10, as in LXX). She too was ready to be quit of her cares (in death). This was the one and only lapse in the endurance of Job's wife. It was dealt with considerably by her husband. He and she together, Job said, would bear and endure their hard lot. 'Since we have received good things from the hand of the Lord, shall we not endure evil things in their turn?' (Job 2. 10, almost as in LXX.) They must be patient until God in his mercy takes pity upon them. Meantime Job saw that Satan had inspired his wife's words and was standing close behind her. He therefore challenged the Evil One to show himself openly and declare himself. So challenged, Satan came forward to acknowledge Job's triumph and confess his own defeat. His last attempt against the sufferer had failed.

At this point we expect a narrative of Job's cure and restoration to follow immediately. Instead, a confused medley of

sections and chapters, as long as all that has gone before, is joined loosely to what precedes. Chapters 7 and 8 describe a visit of three (or four) kings. Their names are those of Job 2. 11. Their intentions and actions are not consistently described. In Chapter 8 Bildad expresses religious doubts and Job is the defender of God. Šophar offers the services of three physicians, who have been brought by the three kings. Job replies to the offer: 'my healing and cure are from the Lord who created physicians.' Chapter 9 is an account of the death of Job's wife and is strongly imbued with Gnostic elements. Chapter 10 returns to the contentions of the three kings with Job. 'Elious' (= Elihud) takes a part in the discussion. After he has finished, God appears 'in a storm and clouds' (Job 38. 1, as in LXX) to condemn Elious and to deal with the other three as described in Job 42. 7-9. The first four sections of Chapter 11 should be joined to Chapter 10. They report that Job soon recovered his wealth and as much more again. He married a second wife and became the father of ten children. All this is patchwork, added by someone who borrows material from the LXX. The remainder of Chapter 11 contains Job's farewell to his children and tells how he divided his property. He gave his three daughters each a magic girdle, which enabled them to 'behold the powers of God' and conferred upon them 'another heart' which 'no longer minded earthly things'. Job said that these girdles had been the means of his own cure and in this connexion quotes Job 40. 7! The cure as described in the folk-tale has been supplanted by this alien element. Chapter 12 is a supplement, relating the circumstances of Job's death.

The Koran (seventh century A.D.) contains two references to the cure of Job's disease (21. 83 f. and 38. 40-4). Its mention of his cure implies derivation from some form of the folk-tale. Dependence on the popular story is also indicated by the application to Job of the adjective 'patient' (38. 43). In 38. 41 it is said that Job was ordered to strike the ground with his foot, so that water good for bathing and drinking should come out of it. The implication is that Job's cure was effected either by bathing in a spring of water or by drinking of it. Satan is named as the cause of Job's calamities (38. 40). The obscure sentence 'take in your hand a bundle and beat with it and do not sin', or, 'do not break your oath' (38. 43), is explained by Moslem commentators as allowing a modification of the terms of an oath, which Job had sworn. During his period of suffering his wife, Raḥma, had partially yielded to the temptations of

Satan and Job had vowed to give her, in atonement, 100 lashes. The bundle consisted of 100 rushes and one stroke from it was to be equivalent to 100 lashes. The interpretation is not altogether convincing.

A Moroccan Spanish version of the folk-story, plainly based on an Arabic original, is the fullest and purest published form of the tale.¹ It begins with a summary account of Job's wealth and piety and charitable deeds and tells how God gave Iblis (Satan) permission to test Job's faithfulness by taking from him all his wealth. Iblis and his demon hosts joyfully attempted, in three successive stages, to shake Job's allegiance to God. His flocks and herds and herdsmen were consumed by fire, the crops of his fields were burned by raiders, and finally all his remaining property, servants and animals and every kind of implement, were destroyed by a great storm and fire (lightning?). After each successive trial Iblis in disguise brought word to Job of what had happened. On each occasion he found Job engaged in prayer and saw the unshaken resignation with which he received the evil news. Praise to God, Job said, who has taken from me what he gave. My Lord's purpose is that I may serve him more constantly. All that happens is his doing and by his permission. God be praised for what he gave and for what he has taken away. Job detected every one of Satan's disguises and ordered him away from his presence. Baffled and humiliated Iblis ascended again to heaven, where he asked and received permission to take the lives of Job's children. The house in which they lived was speedily demolished by a great gale and all Job's children perished in the ruins. When Iblis, in the guise of a traveller, brought the calamitous news, Job immediately prostrated himself and lauded the divine command, yet also put earth on his head in token of mourning. Iblis now offered Job, through his wife Raḥma, restoration of all his losses, if only he would renounce his worship of God. Job's reply was that he preferred the happiness and eternal glory of the future life to the best that the present passing earthly life could give him. Iblis had now no resource but to bring on Job's own person a noisome and painful disease. Again with God's permission, which safeguarded Job's eyes and tongue, Iblis added suffering to suffering on seven successive days.

¹ 'La estoria y recontamiento de Ayub, de sus pruebas y de su paciencia', edit. by F. Guillen Robles, in *Leyendas Moriscas*, vol. i, pp. 225-63, 1885. A summary of the story in German has been published in M. Grünbaum's *Neue Beiträge*, pp. 264-71, Leiden, 1893.

Job's body was enflamed from head to foot and ran with matter and was infested by worms. Raḥma, his wife, nursed him tenderly and bathed and cleansed his sores. Job maintained his faith and his patience.

Job in his pitiable condition was now subjected to other trials of Satan's contrivance. Two friends were stirred up to come with (? forbidden) food and drink, which they offered to him as a means to his recovery. His acceptance would seem to have involved a denial of his faith. Job rejected the friends' proposals and they departed.¹ Satan's next attempt against Job was made in the guise of a physician from Syria, who addressed himself to Raḥma. He said that he had medicine, which would cure her husband if he would do three things: cut the throat of a bird without naming God's name, anoint himself with the fat of the bird added to the fat of a pig, and then drink the medicine he would give for Job's cure along with pure wine. Job was now in the last stage of weakness, reduced to 'nerves and veins and bones', without flesh or blood. Raḥma was enticed by Satan's promise and commended its acceptance to her husband. But Job recognized that it came from Satan and remained firm in his belief that God himself would heal him. He also vowed that, if he recovered, he would give Raḥma 100 strokes, to atone to God for her disloyalty.

Iblis now assumed the form of a wise man from Syria and warned the people of the town that there was danger of infection from Job's disease. Job was told that he must leave the town and thought that even his wife might desert him. But she pitied him more than ever and carried him on her shoulders to a neighbouring Jewish village, where they were given food and the means of building a shelter. In return Raḥma washed clothes and in other ways earned a living for both. In course of time Iblis came to this village also and threatened its inhabitants with danger of infection. He was disguised as a wise man known already to them. The result was that Raḥma was refused both bread and work and could get only a portion of bread from a baker's wife, in return for a small quantity of her beautiful hair. On the same day she went again to the village to get more food. At sunset, before she had returned, Job prayed to God for pity and God in answer sent Gabriel to carry him to a

¹ These friends say to Job that possibly he has committed some great sin against God, for which he is being punished. Job's answer is 'God knows best'. No connexion between this explanation of Job's suffering and the proposals made by the friends is offered.

spring of water in Sinai, there to be bathed and healed. When this was done Job's disease had left him and he became like the moon of the fourteenth night (the full moon). His cure took place six years and six months after his illness began. Gabriel now brought him back to his former shelter in the Jewish village, where Raḥma, when she returned, found, as she thought, a stranger and no trace of her husband. She broke into loud lamentations and when asked by the stranger to explain said that she was looking for her lost husband Job. 'Would you recognize him if you saw him?' said Job. Then she looked in his eyes and said, 'I almost believe that you are my dear husband, Job'. He answered that he was indeed Job, whom God had pitied and cured. So husband and wife embraced in tears and joy.

The obligation of Job's vow was now a cause of grief to him, although Raḥma was urgent that it should be met. But mercifully God sent Gabriel to say that one stroke with a bundle of 100 rushes would be sufficient fulfilment. In this manner the vow was paid. Then God restored to Job all his former property and more. Job refused to have his children brought to life again. He spent the remainder of his days, as formerly, much engaged in works of charity.

The story of Job in Tha'labi's *Stories of the Prophets* (early eleventh century) is obviously a compilation from various sources.¹ The main narrative reports traditions said to have originated with Ka'b and Wahb, Yemenite Jews converted to Islam.² Its framework comes from the folk-tale, but very many details derived from the poem have been incorporated in it. The account of Job's wealth and piety and charity, of God's permission to Iblis to test him and of his various trials, culminating in terrible disease, have a general resemblance to the corresponding narratives of the OT book and the Moroccan story, although much divergent in detail. There is more agreement with the Moroccan story than with the Hebrew narrative, although there is one direct quotation from the latter. Job's

¹ A close translation from the Arabic text is given by Duncan Black Macdonald in the *American Journal of Semitic Languages and Literatures*, vol. xiv, April 1898, pp. 145-61. In his preface and concluding remarks D.B.M. discusses the relation of Tha'labi's story to the OT book and also other 'external evidence on the original form of the legend of Job', such as that of Theodore of Mopsuestia. In an earlier article, entitled 'the original form of the legend of Job', in the *Journal of Biblical Literature*, vol. xiv, pp. 63-71, 1895, D.B.M. examined the relation of the prose parts of the OT book to its poetical parts.

² Ka'b died in A.H. 32 and Wahb in A.H. 110 (D.B.M., p. 146, note 6).

sorrow over the death of his children is emphasized and reckoned to be a weakness. When God gave Satan power over Job's body, he excepted his tongue and his heart and his reason. At this point it is noted that God's purpose in allowing Job's trials was 'to increase his reward and to make him an example to the patient and an object of remembrance to his servants in trial, that they might imitate him in patience and in hope of reward'. Job's diseased condition is described in exaggerated terms. He was banished from the town because of his disease and lived in a shelter constructed upon a rubbish heap. Only his wife Rahma remained faithful to him and supplied his needs. All this harmonizes with the character of the folk-story.

The report of the visit of Job's three friends limits what they say to a statement that they 'blamed him and said to him, repent of the sin for which you are punished'. A long defence of Job's character, by a youth junior to the friends (= Elihu), is introduced. Job addresses the friends in a single speech and God afterwards in another. The substance of both speeches is drawn from the poem. Then Job and his companions are overshadowed by a cloud and addressed by God in terms largely borrowed from the poem (including chs. 40-1). In reply Job acknowledges that he has spoken in anger and sinfully and asks God's pardon. A declaration of God's pardon, a promise of Job's restoration and a quotation of the words of Koran 38. 41 bring the narrative back into the track of the folk-tale. The water which cured Job sprang from the spot where he stamped with his foot. When Rahma arrives, she does not recognize her transformed husband and asks the supposed stranger, whom she sees, what has become of the sufferer. The reply was a question: 'Would you know him if you saw him?' To which she answered, 'Yes, why not?' Then he smiled and said, 'Look, I am he'; and she knew him when he laughed and embraced him.

Tha'labi gives other details of the period of Job's sufferings, said to be derived from other authorities than Ka'b and Wahb. On the authority of El-ḥasan, grandson of the Prophet, it is said that Rahma advocated acceptance of Satan's proposal that Job should sacrifice a kid to the Evil One, so as to be delivered from his disease. This was the occasion of Job's oath to scourge Rahma 'with a hundred scourgings'. It took place just before the event of his cure. Wahb is recorded to have said that Satan's temptation was a promise that Job would be healed if he ate food over which the name of God had not been pronounced.¹

¹ D.B.M., p. 159.

The same authority, or another, also quoted by Tha'labi, mentions that Rahma, when in great need of food, once sold a lock of her hair for a cake of bread.¹ Job's trial lasted seven years according to Ka'b, but only three years according to Wahb.²

Typical similarities and differences in the forms of a widespread popular story have been amply illustrated in the preceding summaries. Each country and language and religion makes and leaves a separate impress of its own. Even the individual reciter elaborates and alters, according to his taste and the whim or the inspiration of the moment. In the story of Job the only essential features are the testing of a good man by a series of misfortunes and his triumphant vindication and reward. The part played by Satan, although prominent from first to last, in all the known forms of the story, is not certain evidence of his presence in the original tale. Some demon of disease may well have preceded this specifically Jewish figure. The author of the poem of Job ignores the activity of Satan altogether and makes only uncertain references to disease as one of Job's trials. Either in the tale as known to the poet, or by the poet's own free choice, persecution and bad treatment, by enemies, kinsmen, and former friends, are the principal causes of Job's misfortunes. It is not impossible that the poet, who certainly inherited the theme of injured and suffering goodness and the problem of divine justice, which that involves, may have created the characters of Job and his three friends as a means of setting forth his thoughts on the theme and the problem. In that case, the story of Job may have been in part a derivative from the poem and may have originated in some purely Jewish circle. But it is also possible that the story existed before the period of the poet and that he took the name and known significance of Job the sufferer, and conceivably the names and figures of Job's three friends, to be the characters of his new dramatic poem. The debt of the poet to the popular story is then very small. The poem is the poet's creation in substance as well as in form. If the tale existed before the poet's time, he has drastically altered the behaviour and the final fortune of its principal character. In the one case Job is a convinced and determined rebel, who receives no vindication and is not delivered from his distress, in the other he bears his trials with unbroken patience and receives the due reward of his goodness. The poet leaves Job reconciled to his fate but still a sufferer, quite distinct from the vigorous, prosperous, and happy Job of the folk-tale.

¹ D.B.M., p. 159.

² D.B.M., p. 158.

This conflict between the folk-tale and the poem of the Book of Job, whether designed by the poet or not, makes it impossible that he should have joined the two together, as they now stand in the OT. The conclusion of the folk-tale, when it follows the poem, stultifies the conclusion of the poet. Who then combined these two and why? A simple answer is that in later times the poem was felt to be incomplete, and perhaps not wholly intelligible, without a supplement like that of the prose additions. Besides, those familiar with the tale might reasonably think that a part of it, at least, deserved preservation along with the poem. A preference for a happy ending and a wish to encourage virtue in distress may also have helped to accomplish the union of the tale and the poem. Each has its own value as literature and each has made its own contribution to the progress of human thought.

APPENDIX I

PRINCIPLES OF THE NEW TRANSLATION

SYMBOLS AND ABBREVIATIONS

ALL great poems are beyond the compass of a single translation and no one translation can possibly meet the wants of every class of prospective reader. The translator of a great poem is, therefore, bound to explain to his readers what he intends to offer them. The aims and procedure of the present translator of the poem of Job have been as follows.

1. His translation is based on a freely corrected form of the only available ancient Hebrew text (MT), for the revision of which the translator is ultimately responsible. The corrections are not more numerous than those considered necessary by editors of the Book of Job and a great part of them have been already proposed and adopted by other scholars. The writer hopes to publish separately a discussion of the textual changes his translation assumes. It may be that he has transposed complete lines of MT from one point to another more frequently than is usual.

2. The translation follows line by line the wording of the original, i.e. no more and no less is put into a line than what the translator supposes to be the meaning of the line. This is an important principle, because each line of the original is, in a sense, a self-contained unit (see p. 59). Sometimes, for the sake of smoothness, the two parts of a normal line (a and b) are transposed or otherwise re-arranged. When this is done, the line is marked by *.

3. The grammar and vocabulary of the original are freely departed from. Where the departure is considerable, a more literal translation is usually given in a note. The chief concern of the translator has been to express, within the limits of a line, the complete meaning of each successive line, as he understands it. Of course every effort has been made to preserve the poet's figures of speech and novelties of expression. The translator has tried to write clear modern English, without much use of grammatical inversions or of purely poetical words and phrases (such as 'twixt morn and eve'). These seem to him to be alien to the general practice of the original. Words supplied in rounded brackets are meant to be read as parts of the translation, although they have no specific Hebrew words corresponding to them.

4. A modified rhythmic form, similar to that of the original, has been employed by the translator. A strictly correct metrical form has not been attempted, partly because of the uncertainty of the metrical form of the original (see p. 56) and partly because the translator has made faithfulness to the meaning of the original his primary aim. The rhythm, such as it is, is meant to be purely an accentual or stress rhythm, in which the feet are, with exceptions, interchangeably disyllabic

and trisyllabic and are accented or stressed on their final syllables. Each line is divided into two by a pause or break and normally each of its two parts includes three stressed syllables and so three metrical units or feet. In addition to these normal 3+3 lines, 4+4, 4+3, and even 3+4 measures are used more freely than in the original (cf. p. 57 f.). The use of a particular measure in a line of the translation does not necessarily imply that the same measure is used in the original of that line. But 3+2 lines, and others having a special effect, are due to the influence of the original (see p. 58).

Some features of MT, which Eduard Sievers¹ condemns as unrhythmic, have been taken perforce as precedents by the translator. Four-syllabled units are employed sparingly and generally include a slurred vowel, which may reduce their incongruity. The slurring of vowels is always presupposed in appropriate English words (e.g. in *misery*, *counsellor*, *piety*). Extra unstressed syllables 'in pause', and sometimes elsewhere, and the placing of an accented syllable at the beginning of a line are more numerous in the translation than even the precedents of MT, if approved, might justify.² Some English words are meant to be read with a double stress (e.g. *unregarded* in 4. 20 and *disappear* in 6. 17).

5. The alliterations of the translation are unsystematic, like those of the original, yet less frequent. Where they occur, they may not correspond to anything of the kind in the original.

6. The paragraphs, or sections, into which the translation is divided have no traditional authority, but presumably some such units were a part of the poet's scheme of composition. There are places where regular stanzas may once have stood (see p. 62, n. 1).

7. An inevitable feature of the poem is the frequent introduction of Hebrew words meaning God. The poet has avoided excessive recurrence of the same word by using alternatively three distinct words, *El*, *Eloah*, and *Shaddai*. The first two never occur together in the same line and have both been translated by the one word *God*. The third, which occurs less frequently, has been transliterated and is to be understood by English readers as an exact synonym for *God*. It is clear that

¹ See p. 57.

² These two features of MT are principally due to the existence of Hebrew disyllables with an accent on the penult (e.g. *segholate* nouns and forms of verbs medial *waw*). Sievers recognizes the use of long-vowelled monosyllables at the beginnings of lines to be unobjectionable (4. 18, 9. 31, 10. 11, 18. 6, 29. 10, 29. 16, 30. 29, &c.), but changes the Massoretic accentuation of *segholates* (3. 18, 4. 14, 9. 24, 10. 22, &c.) and other barytone words (3. 11, 7. 19, 24. 13, &c.) in that position. Very few disyllabic verbal forms with a penultimate accent stand at the beginning of a line or half-line in the poem of Job (3. 3, 6. 20 a, 6. 20 b, 9. 9, 20. 28, 26. 7 b). Both monosyllables and disyllables accented on the first syllable have been used at the beginning of lines in the English translation (3. 3, 3. 22, 4. 6, 5. 17, &c., cf. 3. 20, 3. 24, 12. 9, 13. 18).

the poet avoided use of the divine name Yahweh and of the ordinary word for God, Elohim. The one occurrence of Yahweh (12. 9) and the three occurrences of Elohim (5. 8, 20. 29, 38. 7) should be regarded as textual errors. Transliterated words other than Shaddai are Gōēl (see p. 50), Sheōl (the world of the dead), Tehōm (see p. 116, n. 4), 'Arābāh (the Jordan and Dead Sea valley?), and Mazzārōth (a constellation). The second and third of these words should be accented on the final syllable, with a slurred vowel preceding (Sheōl, Tehōm). In English Arabah may be pronounced with three short vowels and with the first accented. In Mazzārōth the main stress is on the last syllable.

EXPLANATION OF SYMBOLS USED IN TRANSLATION AND NOTES

- a and b denote the first and second halves respectively of a normal line.
- * denotes a line in which a and b have been interchanged, without any implied correction of MT. (see also p. 87).
- ┌ ┐ mark a word or group of words, which translate a text as emended by other scholars.
- / / mark a word or group of words which translate a text as emended by the translator.
- ^ marks places where a word or group of words has been omitted as an interpolation.
- † marks a word which implies a change in the vocalization or inflection of the Hebrew word translated. Similar groups of words are marked by † †.
- > between two lines implies the omission of a complete line or of more than one complete line, generally transferred to a position not far away from its position in MT.
- . . . take the place of half-lines or whole lines that are unintelligible or are completely wanting in MT.
- () enclose words of the translation supplied by the translator to make the meaning more clear and marginal figures showing the chapter and verse of transposed lines.

LIST OF ABBREVIATIONS

EV	English Bible.
AV	English Bible of 1611 (Authorized Version).
RV	Revised Version of the Bible of 1611.
OT	Old Testament.
MT	Hebrew Text of OT (Massoretic Text).
LXX	Greek translation of OT (Septuagint).
PEFQ	<i>Palestine Exploration Fund Quarterly.</i>
JRAS	<i>Journal of the Royal Asiatic Society.</i>
BDB	Brown, Driver, and Briggs, <i>Hebrew Lexicon.</i>
GUOS	Glasgow University Oriental Society.

APPENDIX II

DISCUSSION OF KEY PASSAGES

A. 4. 17, 9. 2, 15. 14, 25. 4

THE connexion and argument of two of the speeches of Eliphaz have been greatly obscured by a misinterpretation of ambiguous words, which occur singly or together in three lines spoken by Job's comforters (4. 17, 15. 14, 25. 4) and once in a sentence of Job's own (9. 2). The ambiguous words are the Hebrew verb **צדק** and its Aramaic equivalent **זכה**, which mean (1) to be good or righteous, and (2) to be in the right (against), or to triumph (over). There is no doubt regarding the double meaning of these words. The sentences in which they occur may be understood to say, either that no man is righteous according to God's standards, or that no man can be in the right against God, i.e. that no man can triumph over God in a dispute with him. In spite of substantial difficulties, it must be held that only the second interpretation is in accordance with the intention of the poet. The first interpretation, if adopted, would imply a general doctrine of human depravity, which would have no special relevance to Job's position and is not applied by his comforters to establish any conclusion regarding his character or past conduct. The second fits the argument advanced by the three friends to the effect that Job's criticism of God is foolish and unavailing and that the only remedy for his misfortunes is that he should submit himself to God's will and God's mercy.

The meaning of 4. 17 is determined by its sequel in vv. 18 ff., where it is said that no man can find effective support against God; God's servants and angels will not help him, and human beings, creatures of mud and as fragile as moths, are powerless to do so.¹ This interpretation is supported by 5. 1: 'you may call you will get no answer · no heavenly being will help you', whether that verse is left in its present position or removed to follow 4. 17, and by the positive counsel given by Eliphaz in 5. 8 ff., to the effect that Job should put himself and his fortunes submissively in God's hands.

Ch. 25, vv. 2-3, describe the unique power of God, who keeps order in the sky and governs the whole realm of nature. Ch. 25, v. 4, therefore, which is formally an inference or conclusion drawn from the preceding postulate, must be understood of man's helplessness before God, and not of his moral imperfection. Ver. 5 may be, and should be, understood to give further illustrations of God's power, and ver. 6, if it were part of the poem, which is unlikely, could only be an emphatic assertion of man's insignificance, not of his corrupt nature.

¹ This assumes that the subject of the verbs of ver. 18 is man, not God (cf. the translation on p. 2). Former interpreters of the passage seem not to have considered this view, although it is grammatically quite possible and surely more intelligible and probable than the alternative, which makes the sentence mean that God does not trust his angels.

The interpretation of 9. 2, when understood to mean that man cannot show himself superior to God, i.e. cannot triumph over him, presents no difficulty. The following verses are an elaborate description of the power of God and ver. 12 ff. are an explicit declaration that neither Job nor any other man can resist God's will.

Ch. 15, 14 ff., present much greater difficulties of interpretation than any of the other passages discussed here. Ch. 15, v. 15 f., plainly express a doctrine of the depravity of mankind: God 'does not trust his holy ones and the sky is not pure in his sight, still less the abhorrent and degenerate, men who drink evil as water'. Clearly the writer of these lines understood ver. 14 in an ethical sense. Yet, in the first place, this interpretation differs from the certainly preferable, and perhaps exclusively possible, interpretation of the same phraseology in the three passages already examined. Besides, ver. 14 is preceded by a line in which Job is accused of rebellious speech against God (15. 13) and is followed by lines which show that defiance of God receives due punishment (15. 17 ff.). Except for ver. 15 f., therefore, the ambiguous words of ver. 14 fit their context best, if taken in the sense already established for the other passages. Understood in the alternative ethical sense, vv. 14 ff. make no contribution to the argument of the passage and are not applied by the speaker specifically to Job. These considerations suggest the question whether 15 f. were any part of the original composition. The arguments against them are: (1) their doctrine of human depravity appears nowhere else in the comforters' system of thought; (2) the subject of the first verb in ver. 15, to give sense, must be God, who is not named at all in the preceding line and is not the subject of the same verb in 4. 18; (3) ver. 15 may be explained as a combination of 4. 18a and 25. 5b made by someone who misunderstood the meaning of 4. 18a and has imported his misunderstanding into this passage. On these grounds it may be judged that vv. 15-16 are an interpolation, which awkwardly impose a wrong interpretation upon ver. 14.

The interpretation here preferred of the passages under discussion may be objected to for a reason not yet mentioned. In 4. 17b the verb is neither **צדק** nor **זכה**, but **טהר**, which means 'to be clean' and has not elsewhere the secondary sense characteristic of **צדק** and **זכה**. **טהר** generally means to be ritually clean, but also sometimes expresses ethical quality. Its use in 4. 17 favours, therefore, an ethical interpretation of the verse. In view, however, of the arguments on the other side, already advanced, we may hold, assuming the correctness of the text, that the poet, possibly following local usage, has extended the use of **טהר** on the analogy of the verbs **צדק** and **זכה**. They too have primarily an ethical sense, which has been modified to express 'be in the right', be vindicated, triumph. The assumed shift of meaning in **טהר** is no greater than in the case of the analogous words. The alternative explanation, that a scribe has substituted **טהר** for an original **זכה**, is accordingly unnecessary, although not impossible.

B. 6. 21-30

The following analysis of this passage is intended to indicate the foundations upon which the translation of p. 3 and the statements of p. 43 are based. The corrected text of ver. 21a is derived from the LXX and Vulgate. The emendation usually adopted ('so you have become to me') is simple but purely conjectural. The terror (or, object of terror) mentioned in 21b has been explained in various ways. It should not be taken to be something merely imaginary, as ver. 22 might suggest, because Job knew the serious reasons that dictated the attitude of Eliphaz. Nor were the enemies of Job a cause of fear to the three friends. Nothing in the friends' speeches supports this view. The phraseology is too vague and too slighting to be understood of God's power, which otherwise would be an appropriate identification. The vision of Eliphaz, as described in his first speech, seems best to meet the requirements of the case. Eliphaz himself says that the vision was a cause of terror to him. The connexion of ver. 22 with ver. 21 is not easy to establish. Possibly a line has been lost between the two verses. The Peshitta makes ver. 22 f. a hypothetical sentence with an unexpressed apodosis: 'if indeed I had asked you for gifts . . .' (I could have understood your fears). The translation on p. 3 give substantially the same sense. Job speaks slightly of the vision. There would have been better reason for fear if Job had made the demands of ver. 22 f. upon his friends!

If ver. 27 is corrected to mean that Job had been attacked by Eliphaz, we must not read into it the implication that Job's character had been attacked. Eliphaz reproved only the words of Job's first speech and the attitude of rebellion against God which these words implied. Job was sure to regard as a hostile act any failure to take sides with him in his quarrel with God. But an easy alternative correction, with quite an opposite meaning, is open to us. The proposal of the present writer is that ותכרו should be changed into ותרכי and that the verbal phrase of the first clause should not be rendered 'fall upon', but rather 'desert to' or 'take sides with', which is equally possible. The interpretation which goes with this emendation may be preferred to the results of other corrections because it joins more smoothly to ver. 26 and leads up more directly to ver. 28. Besides, the language of the other corrected forms of the verse seems to be too violent to apply to the actual words of Eliphaz, even when allowance is made for Job's overwrought and excited condition.

Ver. 29 is quite incomprehensible and beyond the range of plausible emendation. Its deletion does not injure the sense of the passage. Ver. 30 implies that Job's views and arguments are the matters in dispute between him and his three friends.

C. 9. 20-2

In this passage Job claims emphatically that he is and has been a good man, honourable and straightforward, a man of honour. These

may be held to be the implications of the word *tām*, which literally means complete. *Tām* must not be taken in the extreme sense of absolutely perfect, blameless, or spotless, as if Job were morally peerless amongst men. The cognate noun (*tōm*) is frequently applied in the books of Psalms and Proverbs to express the 'integrity' of a good man. So is the adjective in Ps. 37. 37, 64. 5 (EV 64. 4) and Prov. 29. 10. The last verb in ver. 20 refers to past time and should be translated 'treat as crooked' rather than 'declare crooked'. Ver. 21 may be regarded as a 2+2+2 line and ver. 22 has the same rhythm, when the words 'therefore I say' have been deleted. This deletion gives a clear sense to the opening phrase 'it is all the same' and makes the whole passage a powerfully worded charge against the character of God. The words *tām w'rāshā* in ver. 22 are full of meaning. They might be translated 'guiltless and guilty'. As an all-inclusive phrase they signify 'every human being' (cf. 'far and near' for everywhere in Isa. 57. 19). But *tām* in this context specially denotes Job himself and *rāshā* in the poem is the name of a particular class, the Miscreants. The translation 'the True and the Miscreant' is an attempt to give an English rendering that will cover these various implications.

D. 16. 18-21

There is no parallel to the use of *māqōm* ('place') in the sense of 'resting-place' (RV) and even granting this translation ver. 18 remains difficult to construe. In MT 'my cry' means the cry of Job's blood. The simple correction of 'my' into 'its' solves all difficulties. Ver. 18b now becomes 'lest there be no place for its cry', i.e. no place from which the cry of Job's blood can ascend. The witness of ver. 19 is generally assumed to be a favourable witness and is identified with God himself. But how could Job's persecutor be said, without explanation, to be his supporting witness and how explain Job's agonizing cry to the Earth for future help, if he had already sure help in Heaven? The correct view is that of H. Torczyner, the witness is a hostile witness, as in 16. 8 and elsewhere. The wording of ver. 21a, 'that he may argue for a man against God', is in favour of this interpretation, since presumably the subject of the verb argue is someone other than God. MT in ver. 20 is clearly corrupt. The writer's corrections are based on the LXX and follow lines marked out by Bernhard Duhm.

E. 19. 25-7

This passage is so important, and its text so bad, that a full summary of its textual condition must be given. The MT of ver. 26a is unintelligible and no satisfying restoration is possible. The LXX of 26b supplies an important alternative to the MT of that verse. Ver. 27a (four Hebrew words) may be regarded as a third variant to the same half-line (26b). The text and meaning of 27b are quite uncertain. It may originally have been an explanation of 26b. If 26a and 27ab are

put aside, for the reasons mentioned, two half-lines remain in vv. 26-7. These taken with ver. 25 provide a couplet such as would fittingly follow the preceding couplets 21 f. and 23 f. These three couplets emerge as a worthy close to Job's speech. Vv. 28 and 29 in MT are a disconcerting anti-climax.

The general sense of ver. 25 is clear. Job's Gōēl, his helper or vindicator, is living and will in time take action for his client. Job had need of such a helper against his human enemies and against God, his greatest Adversary. The Gōēl's activity may be understood to be directed in the first place against the Miscreants and their following. But Job's chief need was for a helper against God, for someone who could compel this supreme adversary to treat him justly. The thought of a deliverer from God's injustice is bold indeed, but not beyond the reach of the poet's mind. It has been widely held that the Gōēl is God himself. There is nothing in the wording of the passage to support this view. Presumably Job's defender against God was someone other than God, if only an imaginary person. The paradox that God was to be Job's vindicator against God is not to be accepted without plain proof, which is wholly wanting.

The MT of ver. 26 b includes the phrase 'I shall see God'. *Prima facie* this assertion differs from the statement of ver. 25. It does not express any thought of deliverance. When Job did see God (42. 5), the seeing brought him no relief and no vindication of his claims. In earlier speeches Job sometimes speaks as if he were in the presence of God. But all the time God was invisible (9. 11, 23. 8 f.) and not in contact with Job in the manner he desired (23. 3-5). The phrase 'I shall see God' expresses, accordingly, that personal contact with God which Job felt he needed in order to obtain a settlement of his case. It belongs, therefore, to a manner of thinking about the solution of Job's problems which differs from that of ver. 25. The action of the Gōēl and Job's seeing God are alternative procedures, unless the status of the Gōēl as vindicator is lowered to become that of a mere co-operator in Job's approach to God. The two conceptions, when brought so closely together, are inconsistent with one another.

In the light of these considerations the alternative LXX text of ver. 26 b gains importance. The Greek translator probably paraphrased the Hebrew verb 'I shall see' and read 'from Shaddai' instead of 'from my flesh' and the pronoun 'these things' instead of the noun *Eloah*, 'God'. If now 'from Shaddai' is changed to 'with Shaddai' (i.e. with Shaddai's help or leave), a graphically easy change, the alternative to MT becomes 'with Shaddai's leave I shall see these things', i.e. I shall see the fulfilment of the declaration of ver. 25. These readings establish a clear and firm connexion between ver. 25 and ver. 26 b and satisfactorily replace the dubious and much debated words 'from my flesh'. Most modern scholars accept the MT wording of 26 b without adequate discussion of the implications of the phrase 'I shall see God'.

It has been argued that the reading 'I shall see God' is protected and secured by its fulfilment in the final vision of God which Job received. To this it may be replied that Job's words, so read, have no certain connexion with the vision and are not in themselves an enhancement of the poem. (1) MT may be a misreading due to a copyist's knowledge of the vision. (2) If the words are understood to express a hope of vindication, they were not fulfilled, so that the reality of the vision does not correspond to the expectation. (3) If the words express merely Job's assurance that he will attain personal contact with God, they are not of great significance in themselves, especially in the light of their disappointing fulfilment. (4) The supposed anticipation of the denouement of the poem would lessen the surprise and effect of the denouement and so far would be an artistic blemish.

F. CHAPTER 31

The textual disorder of this chapter is widely recognized. The appropriateness of parts of the introduction (vv. 1-6) have been challenged and deletions from it have been proposed. It is generally agreed that vv. 35-7 contain the climax of the piece and that the following verses 38-40 originally stood earlier, within the series of denials of sin. Ver. 23 commonly, and sometimes other verses, are also supposed to have been displaced from their right positions. The views of the present writer on these matters are as follows: (1) Ver. 1, as in MT, is quite unsuited to be the opening line of the composition. Even if emended by a combination of the corrections of B. Duhm and A. S. Peake, so as to read 'I made a covenant with my eyes not to look on (ponder) evil-doing', it is inferior as an alternative to the challenging words of ver. 2. In its corrected form it may have belonged to another context. Ver. 3 is also difficult in its present position. It is probably a gloss giving an answer to the wrongly understood question of ver. 2. The remaining verses of the preface, 2, 4, 5, and 6, make an excellent four-line introduction by themselves. (2) In the climax ver. 36 is so difficult to interpret that it should perhaps be removed to stand after ver. 18. (3) Ver. 11 is of poor literary quality and does not fit its context, ver. 12 is partly a reminiscence of Deut. 32. 22 and partly a variant of ver. 8b. Both verses should be deleted. (4) Ver. 23 may be placed after the denial of ver. 24 f., which otherwise uniquely has no supporting supplement (such as a statement of motive or an imprecation of punishment). (5) Ver. 31 f. (which speak of hospitality to strangers) may be moved to stand after vv. 16-20, in order to associate them with other verses referring to similar acts of kindness (towards widows, orphans, and the poor). Perhaps vv. 38-40 may best stand after 31 f., although no compelling reason has been found to settle their position. (6) The concluding three lines of Job's self-defence are incomplete, but even as they stand are clear and significant. The 'mark' may have been an identification- or mono-mark, like our recently introduced identity cards.

As such it would be suitable for production in a court of law, so that possibly the words 'here is my mark' are a reminiscence of the procedure of the law-courts of the time. The correctness of the rendering 'I will enter his presence as a prince' has been challenged. But, if considered necessary, a minor alteration of the text gives the sense that is to be preferred on the ground of its superior literary effect.

APPENDIX III

ETHICAL CONTENTS OF CHAPTER 31

IN the following observations the writer's translation and his arrangement of the chapter are assumed (see Appendix II F). The first of the twelve successive denials of wrongdoing expresses a general principle of self-restraint in two clauses. Job has not allowed himself to be controlled by his desires and he has not taken the opportunities he had of keeping for himself what passed through his hands. In other words there are desires that ought not to be gratified and gains that are not legitimate. The duty of self-control, with an implication of self-discipline, is thus recognized at the outset. The last denial of the series, like the first, is emphatic by position and enunciates a general principle. Although its manner of expression is somewhat obscure, it seems to say that Job recognized and acted on a code of conduct demanded by public opinion. He thus recognizes that the individual ought to submit to communal authority, irrespective of his personal interests and desires.

The specific obligations enumerated in the poet's table of duties are those particularly appropriate to a man of wealth and influence, although of course they apply in a lesser degree to people of lesser means. No fewer than three of the twelve sections stress the outstanding OT virtue of benevolence (sections 4-6). Widows and orphans, benighted outlanders and travellers were amongst the recipients of Job's bounty. He provided food for the hungry and clothing for the naked and practised generous hospitality towards strangers. The respect of a master for the rights of his servants (section 3) is akin to the duty of benevolence. It is, however, linked with a supporting motive, which reaches far beyond any single duty. Servants and masters, and so implicitly all men, are creatures of God and objects of his interest. Distinctions of rank and wealth ought to yield to this over-riding principle (cf. Prov. 14. 31 and 17. 5). Its applications are necessarily manifold.

The duty of self-restraint in the exercise of power is made specific in sections 7 and 8 and in section 3, already mentioned. Job did not, as he might have done, rely upon his influence in courts of justice to compel men to surrender their rights. The proneness of judges and of popular assemblies to be swayed by the wealth and power of litigants is thus condemned. Section 7 is again somewhat obscure, but seems to de-

nounce high-handed offences against the rights of the owners or tenants of land. Section 9 is a significant sequel to the two preceding sections. It declares that Job did not place his trust in wealth nor find in it his chief satisfaction. To have done so would have been displeasing to God and a form of idolatry. Here, and in section 3, religion is explicitly made a sanction of right conduct. A line in the preface to Job's Negative Confession, which repudiates disloyalty to God and not merely untruthfulness, sums up in fact all the virtues and duties that Job professed in the one supreme duty of loyalty to God. This general conception of virtue helps, at least, to explain why the speaker in his enumeration does not specify, with one exception, distinctively religious duties. The one exception appears in section 10. Significantly enough it recognizes that worship of the Sun and Moon was a rival to the worship of God in the age to which Job, or the poet, belonged. Job was proud to say that he had not yielded to this fascinating temptation.

The only exact duplication of one of the Ten Commandments occurs in section 2, where adultery in thought and act are reprobated. Its particular and early mention in the list of possible offences gives it prominence and suggests its relative frequency.

One more remarkable denial completes the list. Job did not rejoice over the fall or misfortune of his enemies and he held it to be sin to seek their lives by means of a curse (31. 30). It is relevant to note that in the course of the poem Job never abuses or curses his enemies. Prov. 24. 17 supplies a close parallel to Job 31. 29. Prov. 24. 18 adds, as a motive in support of the attitude recommended, that God disapproves of (malignant) rejoicing over the misfortune of others, and may, in compensation, remove the misfortune which calls it forth. It cannot, however, be assumed that the poet's views were identically the same as those of the Wisdom teacher of the Book of Proverbs.

APPENDIX IV

SUPPLEMENT TO CHAPTER IV

THE ancient conception of Sheol is an essential presupposition of the discussion of the problems of the poem. But it was not the only view of the after-world known to the poet. Ch. 31 may be held to prove that he was familiar with the beliefs of the ancient Egyptians regarding the judgement of souls after death. This implies acquaintance with a conception of a future life in which rewards and punishments are distributed according to the merits and demerits of men's earthly lives. If the poet's motives in writing were artistic, rather than philosophical or didactic, he may have employed the ancient conception of Sheol chiefly because of its potential literary value. Presumably he saw that Job's difficulties and problems might be mitigated, or entirely surmounted, by the help of Egyptian belief. It is not unlikely that the poet himself solved Job's problems in this way.

APPENDIX V

SUPPLEMENTS TO CHAPTER V

A. THE ASSONANCES OF THE POEM

THIS treatment of assonances in the poem of Job is intended to prove that they are numerous and to indicate their function and character. The first evidence is taken from Job's twenty-five line first speech. It shows that assonance of some kind appears in a large majority of the lines of that speech. Illustrations collected more casually from other parts of the poem are tentatively arranged in groups or classes. In the transliteration of Hebrew words the Massoretic mutations of the sounds *p*, *t*, *k*, *b*, *d*, *g* have been ignored. The vowel *qāmeš* (*qāmeš*) has been represented by *ā*, although probably it should be pronounced as *aw* in the English word 'law'. It is assumed that the 2 s. m. pron. suffix was originally *āk*. *a* and *b* denote respectively the first and second halves of a normal line, *c* and *d* are used for the third and fourth parts of long verses.

The opening line of the poem (3. 3) may be transliterated: *yōbād yōm iwwāled bō · w'hal-lāil āmār h'rē gabēr* (4+4).¹ Here there are three *ō* sounds in *a* and three *r* sounds in *b*. In the second line (ver. 4) the sound *l* occurs five times. In ver. 6 *b c* the consonant series *b*, *m*, *sh* is followed, after a pause, by the series *b*, *m*, *s*. In ver. 7 *b* the recurrence of the syllable *bō* may be noted. In ver. 10 the parallel verbs of *a* and *b* are linked by the initial *s* of both and perhaps the last two nouns of *b* by initial *ayin*. In 11 *a* there are three *m*'s and the first sound of *b* is also *m*. In ver. 12 there are five *m*'s, each in a separate word, and the termination *aim* links two nouns in sound and sense. In ver. 13 the union of three verbs in the 1 pers. sing. is strengthened by repetition of the consonant *sh*. In ver. 14 there is what may be regarded as an internal rhyme (made by the plural termination *īm*) and a possible assonance of four *ō*'s. In ver. 15 the multiplicity of *m*'s is noticeable. In 16 *b* the last two words are linked by *r*. In 17 *a* two nouns are linked together by initial *r* and there are three *cheths* in the complete line. In ver. 18 the two verbs of *a* and *b* are linked by initial *sh* and the closing sibilant of the line (*s*) adds to the harmony. The vowels of the first two words of ver. 19 are identical and listeners of the author's time probably noticed other vowel harmonies. In ver. 20 *l* recurs four times (three times as an element of the same preposition). In 22 *b s* and *s* bind two verbs together. In 23 *a r* in four successive words seems to add harshness to an expression of melancholy thought. The cognate accusative of 25 *a* unites with the following verb in sound and sense and the two *r*'s of 25 *b* have a linking effect. The triple negative of ver. 26 supplies both

¹ Two corrections of MT have been made and Sievers' accentuation of the first and last words is adopted. MT *yōbad yōm* perhaps strengthens the assonance, but is certainly not required rhythmically.

emphasis and assonance and the first two verbs are linked together by initial *sh*.

When two or more successive words begin with the same consonant, their association is strengthened by the partial phonetic resemblance. In 5. 8 every word and particle except the last begins with *aleph*, the glottal stop.¹ Cf. also 10. 12 a (where the first two nouns are linked by initial *cheth* and the two following words by initial *ayin*), 15. 21 b (where *sh* is the initial sound of two contrasted nouns) and 16. 22 b (where three principal words commence with *aleph*). Words which are not successive but stand within the limits of the same line may also be linked together phonetically, e.g. in 20. 11 five nouns and particles have the same initial sound of *ayin* and in 22. 10 three words are united by an initial *p*. So also in 30. 28, where emphatic *q* is the initial consonant of the first words of *a* and *b* and of the noun in the second foot of *b*.

The presence of the same consonant as an element in successive words is noticeable even when the consonant is not initial. So in 4. 15 b (with *s* in three successive words), 6. 6 a (with *l* in four successive words), 7. 13 b (with *s* in two successive words, followed by *sh* in the next word), 17. 7 b (*s* in two successive words), 18. 8 (*sh* in two successive words), 20. 5 a (*r* in three successive words, with a fourth following in 5 b), 22. 6 a (*cheth* in three successive words), and 30. 8 a (with *b* in four successive feet). Any marked repetition of a consonant within the bounds of 1 line also attracts and pleases a listener, as in 4. 5 (where *t* occurs five times),² 5. 17 (with sibilants in five words out of seven), 13. 14 (with sibilants in five words out of six)³ 14. 2 (with *s* in three words), 30. 30 (with *cheth* in three words), and 31. 40 a (with *cheth* in three words out of four).

Vowel assonances are unmistakably present in the poem, e.g. in 5. 16 (*ā* six times, of which five are in 16 b), 6. 11 (*ī* five times, of which four are accented), 6. 22 a (*ī* three times, all accented?), 6. 24 a (*ī* three times, all accented?), 6. 24 b (*ī* four times), 7. 13 (*ī* seven times), 9. 16 (*ī* six times, in 16 b three times accented), 11. 13 (*ā* possibly seven times, including *āk* twice and the perf. termination *tā*), 15. 4 (*ā* four times, of which three strongly accented), 17. 14 (when 'attā is deleted, an effective series of four accented *ī*'s remains), 19. 17 (four systematically arranged accented *ī*'s), 22. 15 a (*ō* in three successive words), 26. 6 (*ō* in three successive words), 26. 7 (*ō* four times, in three successive words of *a* and in the first word of *b*), 27. 18 (*ā* seven times, of which four are grouped in the first two words of *a* and three in the first two words of *b*), and 31. 40 (fem. ending, *āh*, three times effectively placed).

Occasionally assonance is secured by repeating a suffix, which consists of a consonant and a vowel, or vowels, combined, e.g. in 4. 6, where *āk* effectively ends three words and 30. 22, where *ēnī* similarly ends three words. In 21. 12 *yis* is the initial syllable of *a* and *b*.

¹ Even if one be deleted for critical reasons, seven are left.

² Four of these may be reckoned initial, if the preceding enclitics are ignored.

³ In 5. 17 the first word, and in 13. 14 the interrogative, should be deleted.

Rhymes are rare, especially in view of the number of grammatical endings that might easily have been used to construct them. Where found, they lie mostly between the final syllables of the last words of *a* and *b*, e.g. in 4. 9 (if final *ū* is accented in both verbs), 11. 13 (the suffix *āk*), 12. 25 (*ōr*), 14. 8 and 15. 33 (the suffix *ō*), 16. 12 (the suffix *ēnī*, attached to verbs of the same peculiar type), 29. 11 (*ēnī*, accompanied by a pleasing identity of form in the middle words of *a* and *b*) and 38. 36 (the fem. ending *āh*, with omission of the conjunction 'ō at the beginning of *b*). The pron. suff. *ī* provides more rhymes than any other termination, e.g. in 16. 15, 16. 18 (with two additional accented *ī*'s in the line), 27. 2, 31. 24, and 31. 27. Rhymes between two successive words occur in 6. 6 (*ēl*), 9. 16b (*īn*), and 12. 6 (the plural ending *īm*). Other internal rhymes are found in 20. 18a (*ā'*) and 30. 30 (where the initial words of *a* and *b* are both disyllables ending in the suffix *ī*).

The following verses and passages deserve special attention. Ch. 7, v. 11a, if transliterated *gām 'nī · lōhsok pī*, is a 2+2 line with an *ī* rhyme between its two parts. Ch. 7, v. 11 bc shows an unmistakable rhyming assonance between *b* and *c*: *b'śār rūhī — b'mār napshī*. Ch. 8, v. 22 contains a double assonance in *yīlb'shū bōshet*. Ch. 10, vv. 8–18 is a remarkable passage of quite exceptional structure. It contains 12 lines if 15c + 17c is taken to be its closing twelfth line. The final sound of every half-line and every line, except in line six (ver. 13), is the vowel *ī*. *nī* is the rhymed ending of the first two lines, *ēnī* of lines 3 and 4, *ī* of line 5, *āk* of line 6, *nī* of line 7, *ī* of line 8, *ī* of line 9 (but with *nī* as the final syllable of *a*), *dī* of line 10, *nī* of line 11. It is very uncertain whether 15c plus 17c should be taken as the original twelfth line. Conceivably its half-lines rhymed in *āk*, in agreement with line 6. It is practically certain that MT has not preserved throughout the poet's pronunciation of his rhyming syllables. The recurrent plural ending *īm* in 12. 17–21 (in nine words?) adds to the effect of the passage, but the text is uncertain at points, so that a well-founded judgement of the effect cannot be attempted. Ch. 31, v. 26 is a finely sounding line, with ten long vowels in its latter portion. The first three words begin with *aleph* and two words in each half-line include the sound of *r*.

B. INTERJECTED SPEECH

Probable examples of this idiom will be found in 4. 17, 7. 8b, 8. 11, 18b, 18. 21, 21. 19, 30, 22. 12–14, 20, 23. 11 f.(?), 30. 29–31, 31. 14 f., and 38. 11, also in 39. 16b (ostrich poem). Ch. 15, v. 23a (MT) supplies another example, but not when the LXX reading is preferred. The following notes supplement what has been said on p. 65.

Ch. 7, v. 8a may be spoken to the friends, but 7. 8b can only be addressed to Job's imagined visitor, either by Job himself at the moment of his speech or imaginatively by his wraith in the future. Ch. 8, v. 11 may be understood to be a proverbial saying of the ancients, expanded by Bildad in vv. 12–13 or, less probably, 8. 11–13 may be a quotation of

the teaching of the ancients. Ch. 23, v. 11 f., if placed after 23. 4, become a simple case of interjected speech. They are not in their right place in MT (cf. p. 14, n. 2). Ch. 30, vv. 29-31 are a clear case of interjected speech, giving the words spoken by Job to the public Assembly, as mentioned by Job in ver. 28. It is likely that vv. 17-26 (with omission of vv. 18 and 24 f. as interpolations) are a continuation of this address to the Assembly. Vv. 20-3 are usually understood to be addressed to God, but there is nothing in the context to indicate this and, if so taken, they are the only words spoken to God in the whole of Job's lengthy tenth speech. Besides, the phraseology, especially of ver. 20 b, is more appropriate to the behaviour of the Assembly than to the actions of God. Further, ver. 26 ends this section of Job's speech much more suitably and less abruptly than ver. 31. Ch. 31, v. 14 f. join on to ver. 13 most smoothly when taken to be a quotation of Job's past thoughts and expressive of the motives that regulated his conduct in the past. The difficult words of 39. 16 b receive an appropriate meaning when they are assumed to be spoken by the ostrich.

In Job's second and third speeches he twice dramatically interrupts his address to his friends (7. 12 and 10. 2 b) in order to speak to God directly. The change is made easier in both cases by a previous declaration of the speaker's intention and was accompanied no doubt by a turning of his eyes and hands from the direction of the friends towards his unseen auditor in the sky. These are not examples of undeclared speech as defined on p. 65, because no absent unidentified speaker is postulated. A similar transition occurs in 13. 23, when the proposed interpretation of 13. 13 ff. (p. 48) is accepted. But the text of 13. 23 ff. is defective, so that the precise literary form of the lines is uncertain.

Eduard König's treatment of interjected speech is typical of the failure of Hebrew grammarians to recognize the special character of the idiom. In his *Syntax* (§ 374 b), 1897, and in his *Stilistik* (p. 216 f.), 1900, he speaks respectively of *oratio directa* . . . *asyndetisch angefügt* and of *Nichteinführung von oratio directa*. But these terms are not equivalent to 'undeclared direct speech' (interjected speech), since they include prose constructions like Gen. 1. 3, 12. 12 a, 20. 5 a, in all of which *direct speech* is introduced by a verb of saying. In König's commentaries on Psalms (1927) and Job (1929) he points out examples of the poetic usage, but still without treating them as a separate class with a distinctive name. He still refers to *Syn.* 374 b and *Stil.* 216 f. for a formal treatment of the subject. The words '*uneingeführte direkte Rede*' are twice used by him (Psalms, p. 514, Job, p. 119) as an alternative to *uneingeführte oratio directa*. At an Oriental Congress held in Bonn in August 1928, the present writer gave his definition of interjected speech and proposed that *uneingeführte direkte Rede* should be its technical equivalent in German. This would conflict with Eduard König's occasional broader use of the expression. The only cases of interjected speech recognized by König in the Book of Job (rightly or wrongly) are in 8. 11 ff. (?), 8. 18, 9. 19, 15. 23, and 22. 20 (probably).

APPENDIX VI

NOTES ON THE NEW TRANSLATION

Page 1

1. Literally: 'the night which said 'behold (= LXX) a man' (i.e. 'it is a man-child'). The night is one of celebration, following the day of birth.
2. Literally: 'let it not be 'joined' to the days of the year'.
3. More exactly: 'cursers of days'.
4. More literally: 'let it not see the eyelids of the dawn'.
5. Literally: 'the doors of my womb'.
6. More literally: 'or fail to exist like a carelessly buried abortion'.
7. More literally: 'who have never seen light'.
8. The word translated by 'molesters' is the abstract noun that has been translated 'molesting' in ver. 17; see p. 33. The tenses of this and the two preceding lines (3. 24 f.) may be either past or present. Possibly two lines have been lost after 3. 23; see p. 62, n. 1.
9. More literally, either 'may we 'address' a word to you' or 'may we 'venture a word to you', according to the emendation of MT preferred.
10. Or possibly 'emptied', according to another emendation.

Page 2

1. The last two lines of this paragraph are difficult to join to the preceding line, which is an appropriate climax of the passage. They seem to express figuratively the discomfiture of the wicked and may be proverbial, in which case the English tenses should be present. Perhaps they should then be transposed to stand after line six (ver. 7). The lines (4. 10 f.) have been rearranged in the order 10 a + 11 a and 10 b + 11 b. The translation given on p. 2 does not precisely reproduce four Hebrew words for 'lion' and the word 'lioness'.
2. More literally: 'to me a word was privately imparted (or, came privately)'.
3. The Hebrew word means both breeze and spirit.
4. An example of 'interjected speech' (see p. 65 and Appendix V B).
5. More literally: 'they will charge his angels with 'deceiving them'' (i.e. with disappointing their hopes). In the original the grammatical subject translated 'they' is singular, but refers to men (mortals), not to God. See p. 90, note.
6. The next verse (4. 21) has been omitted in translation, because it is of uncertain meaning and is difficult to join to its context. If translated 'Is not their wealth removed against their will · do they not die for want of wisdom?', it may be taken to be a supplementary addition to the poem.
7. For the next verses 5. 3-4 see after 4. 7 and for 5. 5 see after 5. 24.
8. More literally: 'and the mourning are raised to safety'; a suggested alternative to 'mourning' is 'prostrate'.

9. The next verse (5. 23): 'Being leagued with the 'lords' of the fields · and controlling the beasts therein', is a clumsy addition to what precedes.

Page 3

1. Meaning probably 'cause of vexation', i.e. provocation; see p. 68.
2. Literally 'my appetite'.
3. Ironical. 'To have divulged' is literally 'that I have not concealed' (litotes) and 'his holy deeds' stands for 'the deeds (doings) of the Holy One'. The clause omitted in the middle of the line is extremely obscure and breaks the connexion between the beginning and end of the verse.
4. This translation is based on the Peshitta and Vulgate versions.
5. The text and connexion of the next verse (6. 14) are very uncertain. With emendation it has been translated: 'he who refuses¹ kindness to a friend · abandons the fear of Shaddai'. So treated it may be a reader's note on the following line.
6. Literally 'black' or 'in mourning'; here possibly in the sense of 'foul' or 'disordered'.
7. More literally: 'in the season when they are scorched they are destroyed'.
8. More literally: 'they are /quite/ ashamed (i.e. disappointed) that they trusted, they arrive there (lit. 'at it', i.e. at their destination) and are abashed (i.e. disconcerted)'.
9. 'Terror', i.e. cause of terror. For the implications of 6. 21 ff. see p. 92.
10. The next two lines (6. 24 f.) have been removed to the end of this section.
11. Regarding the corrections in this line (6. 27) see p. 92.
12. More literally: 'and I will not lie in your faces' (litotes), i.e. I will lay the truth before you. The next line in MT (6. 29) is corrupt and quite unintelligible.
13. More literally: 'how (well) correction from you will correct'.
14. The service is not specifically war service, but the word carries with it a suggestion of compulsory war service.
15. More literally: 'until evening twilight I am over-fed with aimless wanderings'.
16. For the implications of this line (7. 5) see p. 35.
17. The word translated 'breath' means both 'wind' (breeze) and 'spirit'; after deletion of 'my eye' it becomes the antecedent of ver. 7 b.
18. Poetically the dead man's wraith addresses the visitor to his former home (interjected speech). See p. 100.
19. More literally: 'I too will not restrain my mouth' (litotes). There may be a reference to Eliphaz's first words (4. 2). An exceptional rhythmic form of the original is indicated but not reproduced by the English translation.
20. What follows is addressed to God. Presumably a gesture of the reciter would indicate the poet's intention.

21. Alternatively, 'that you impose such wakefulness upon me' (A. B. Ehrlich). See p. 34.

Page 4

1. More literally: 'my ¹sufferings' /rather than/ (my) death'. MT, with change of 'bones' to 'sufferings', may be translated: '(my) death out of my ¹sufferings'.

2. More literally: 'and ¹fall upon me as a /creditor/'.

3. Literally: 'till I swallow my spittle', a current phrase.

4. More literally: 'so he handed them over to the power of their sin'.

5. Cf. 11. 14 and see p. 39. The line is defective.

6. More literally: 'and befriend your prosperous farm' (prolepsis).

7. 'Fathers' findings' is C. J. Ball's exact and happy translation.

7a. Literally: 'for we are (i.e. belong to) yesterday and do not know (anything)'.

8. The next line (8.14—'his cause of confidence is cut off · his object of trust is a spider's house') has been omitted as a weak gloss, which clashes with the house of ver. 15 and breaks the smooth connexion between vv. 13 and 15.

9. Lit. 'house of stones'. 17 b perhaps means: '(he supposes that) he has got a secure foothold'.

10. The text is very uncertain. A. B. Ehrlich's correction is followed, but not his interpretation.

11. Or, 'I know it is so'. Probably the end of Bildad's speech is defective, so that the statement which Job admits to be true has been lost. Alternatively Job may understand the word *Miscreants* in its legal sense of 'guilty' and agree that the homes of the Guilty are destroyed, if Guilty is taken to mean those whom God chooses to regard as guilty.

Page 5

1. Lit. 'snatches away', the object being man's property or his life.

2. Correction by C. J. Ball.

3. Lit. 'who would /witness/ for me'.

4. More literally: 'if I would be acquitted (or, though I should be innocent) my mouth (words) would condemn me. I am true and (yet) he has wronged me'. Regarding 9. 20-2 see Appendix II c. The verb 'wronged' (or, 'treated crookedly') occurs only here. The meaning 'declare crooked', generally given to it, is unsuitable because God is not Job's judge but his opponent.

5. Job and his enemies are here specified, but the words of the original have also the more general sense 'good and bad', i.e. everyone. See p. 93.

6. Or, with a slight alteration of the text, 'he has put (our) land under the control of *Miscreants*'. The word translated '*Miscreants*' is here singular and may refer to some individual tyrant.

7. More literally: 'who cover the faces of its judges'. The last two lines of this section (9. 23 f.) are probably only a fragmentary part of the

original ending. Ch. 9, vv. 25-31 are less appropriate as a continuation of the section than 9. 32 ff. and so have been placed after 10. 19.

8. i.e. 'my resolve is to speak without fear'. The negative of the text has been omitted; if retained the translation will be 'for that is not in my mind', i.e. fear is not. The order of the clauses of the next four lines (10. 1-3) has been altered to secure appropriate connexions. The rearranged order is 1c+1a, 1b+2a, 2b+3c, 3a+3b.

9. Possibly means: 'need you follow the procedure of human days (and years) of judgement?' Generally understood to mean: 'is your life as short as that of men?'—which hardly fits in with the next line.

10. More exactly 'should search'.

11. The translation of vv. 8-11 (and of vv. 16-17) keeps closely to the original, which has the similar endings for 'me' and 'my' repeated at the end and in the middle of five lines preceding and five lines following ver. 13. See Appendix V A, p. 100.

12. The omitted clause, v. 15 c, has been joined with v. 17 c to make one complete line.

13. The grammatical subject in the Hebrew text is Job's head.

14. A doubtful line, in which v. 15 c has been prefixed to v. 17 c.

Page 6

1. Lit. 'reed-boats' or papyrus boats, used on the Nile by the ancient Egyptians (cf. Isa. 18. 2).

2. i.e. 'shrink in horror from contact with a person so filthy'. A possible, but less likely, translation 'so that my (filthy) clothes will make me horrid (to others)' implies that the clothes will be dipped with Job in the ditch.

3. Lit. 'before I go and do not return'.

4. 'in your sight', i.e. in God's sight (the possessive adj. is sing.). Either Job's words are not exactly quoted, or the words quoted have not been preserved in the existing text of Job's speeches. See p. 40.

5. More literally: 'so that you may learn that God leaves you ignorant'. The second clause of the line (11. 6 cd) has been lost, with the exception of one word (? 'your guilt'), which must not be made a part of the first clause as in EV.

6. More literally: 'can you find out (= solve) the enquiry (= problem) of God?'

7. Lit. 'God knows when it is fitting' (so Syriac translation). MT is usually translated 'for God knows false men'.

8. The section ending at this point is clearly incomplete. The next line of MT (11. 12) has been omitted. It may be rendered: 'a hollow man may be heartened (i.e. gain courage or intelligence or resolution) as easily as a wild ass's colt may be born human'. A 'hollow man' may be one lacking intelligence.

9. More literally: 'if 'you keep evil distant 'from' your hand'; MT does not differ substantially in meaning, but is clumsy in expression.

10. Lit. 'your life will stand forth 'as' noon-day'.

11. More literally: 'their (object of) hope is extinction (blowing out) of life'.
12. As a statement (MT) this line (12. 2) is ironic; it joins more smoothly to what follows when taken as a question.
13. More literally: '(that) one calling on God [†]that he may answer him [†]becomes . . .'. Alternatively: '(that) /the good man/ is mocked by his neighbour · when he calls to God [†]in prayer[†]'. MT: 'I who have called to God and been answered become (an object of) laughter to his neighbour'.
14. The omitted words have no clear meaning. They may have been part of a line which further described the 'disturbers of God'.

Page 7

1. The pronoun 'you', in this and the preceding line (12. 7 f.), is 2 pers. sing. and may be a 2 sing. of general address. See p. 41.
2. For 12. 11 f. see after v. 2. Ver. 13 ('with him are wisdom and might · to him are counsel and insight') may be a reader's note on ver. 12 or a supplement to ver. 10; 'power' is a likely alternative to 'counsel'.
3. More literally: 'he sends it forth and overturns the land'.
4. More literally: 'power and success are with him (at his disposal), by him (controlled by him) is he who goes astray and he who misleads'.
5. 'The door' = the place of servants and hangers on.
6. Figuratively of national misfortunes, due to disastrous policies, as described in the next three lines.
7. Or, 'rolling flat'.
8. Or, 'of you I do not come short', a unique phrase of uncertain meaning.
9. 'Bedaubers' = whitewashers.
10. After this line a direct charge is required, not a question as in MT.
11. The next line, 13. 8, may be translated as a continuation of Job's charges: 'favour you show to 'Shaddai' · you plead the cause of God'. But the text of 8 a is doubtful and the fact that the friends were pleaders for God (8 b) is not to their discredit.
12. As Job did not believe in the justice of God, this and the two preceding lines are spoken contemptuously or ironically and assume the standpoint of the friends. See p. 47.
13. 'Mouldy maxims', more exactly 'ashy maxims', maxims burned to cinders; 'cisterns of mud', likely to contain muddy water. Both expressions are figures descriptive of the friends' ineffective arguments and consolation.
14. The threat of death will not deter Job from his purpose. There are two or three possible readings of the phrase and many interpretations. The probability of the translation here given is increased by making ver. 16 a the second clause of this line. The two parts of ver. 16 in MT have no clear association. The reconstructed order, as translated, is 15 a + 16 a and 15 b + 16 b.

15. This is a free translation of MT; more literally (with a transposition of two words): 'for it is not an impious man who comes before him', i.e. Job, who approaches God to defend his conduct, dares to do so because he is not an impious man.

16. Addressed to an imaginary tribunal, see p. 63.

17. The next lines, 13. 20 f., in which Job declares that he will face his opponent, provided he is not terrorized, are very difficult to reconcile with the speaker's previous bold attitude, in which he declared that he would challenge God even at the risk of his life. If 13. 20 is taken as an expansion of the original text, 13. 21 may be regarded as a part of the formal phraseology used by litigants. Ch. 13, v. 20, with some correction, may be translated: 'if/ two things you grant to me, I will not fail to confront you' (or, more literally, 'I will not keep out of your sight'). The deletion of the negative of MT in v. 20 a follows the LXX.

18. Ch. 13, v. 25, following, is placed in next section.

19. So *PEFQ*, 1915, p. 12; for 13. 28, following, see next section.

Page 8

1. The word translated 'wrath' describes in 3. 17 the characteristic activity of the Miscreants and so implies tyrannical treatment. It here expresses all the manifestations of the divine anger.

2. The omitted following line, 14. 4, is defective in expression and seems to have no connexion with this context.

3. The word for 'chase' also means 'persecute'.

4. Ch. 14, vv. 13ff. continue Job's address to his opponent (God) and so have been made to follow at this point. 14. 7-12, here passed over, seem to be the closing meditation of Job's speech.

5. More literally: 'who will effect that you store me away?' The opening phrase idiomatically expresses a wish.

6. Job speaks of his imagined stay in Sheol as a period of absence from home on military service. Ver. 14 a ('when a man dies can he live (again)?') is a reader's note.

7. If God's yearning be understood to precede his summons to Job, the two clauses of the line (*a* and *b*) should perhaps be transposed.

8. May be understood in the light of the next clause.

9. The next line in MT, 14. 22, may be translated: 'surely his flesh is in pain and his inner being grieves'. It is most unlikely that this describes the condition of a man after his death. Possibly, with some alteration in the English wording, it is a stray line from Eliphaz's description of the Miscreants in ch. 15, or it may be a reader's note summing up Job's present condition.

10. Ver. 12 b is obviously the proper complement of ver. 11 a and has been put before it in the translation. Ver. 11 b has been omitted as being a reader's parallel to 11 a, taken from Isa. 19. 5.

11. Lit. 'east wind' (sirocco), which implies sultry heat. Perhaps 'air' should be 'heat', with an implication of sultry talk.

12. The word translated 'defection' is a word for sin, which probably means departure from the right way and is here taken to mean departure from God. The crafty are possibly sceptics.

13. The next two lines (15. 15 f.) are regarded by the translator as an interpolation. See p. 91.

14. Lit. 'have not withheld 'from them' (litotes).

Page 9

1. More literally: 'during all the Miscreant's days he is apprehensive (anxiously expectant)'.

2. The following lines (15. 22 f.) are rearranged so that 23 b follows 22 a. The last words of ver. 23 ('day of darkness') belong to v. 24.

3. The Hebrew verb in 15. 23 b ('to know') is very ambiguous; here possibly 'know by anticipation', i.e. expect.

4. Ver. 26 b has been translated from the ancient Syriac version (Peshitta).

5. Meaning perhaps that his day of life does not reach its evening.

6. An alternative translation is: 'he need not trust in . . . futilities (= idols), for futile shall be what he takes in exchange (for God)'.

7. Alternatively: 'burdensome', 'wearisome', or 'troublesome'. The translations 'miserable' and 'sorry' can hardly be justified. Neither of the two meanings given elsewhere in the poem to the Hebrew word *'āmāl* ('mischief', as in 15. 35 and 'misery', as in 5. 6), is appropriate here. The following line (16. 3), here omitted, is appropriate at the end of Eliphaz's speech and not at the beginning of Job's.

8. Ch. 16, v. 4 has been translated as a question, because it is quite unlikely that Job would assert that he in the friends' place would behave in a manner which he condemns in them.

9. More literally: 'men have wearied and 'harrowed me'. The second verb elsewhere has the meaning 'make desolate' or 'appal'.

10. Lit. 'witnesses', here clearly hostile witnesses.

11. More literally: 'I was securely peaceful, then (like dogs) they (set on me and) worried me'. The verbs in this and the following lines are singular but the subjects are the wicked and Miscreants of ver. 11, rather than God. The acts described are human acts.

12. The horn is a symbol of dignity. Some scholars interpret the word here to mean locks of curled (frizzed) hair.

13. More literally: 'lest there be no place for 'its' cry', i.e. no place from which the cry of Job's blood may ascend.

14. In the original both these words mean literally 'witness' and are best taken in the sense of 'hostile witness', as in 16. 8 (H. Torczyner).

15. More literally: 'can there be found for me' my friend (or, /a friend/)'.

Page 10

1. More literally: 'I go a path (by which) I cannot return'.

2. The verbs of the first and second clauses of this line have been

interchanged. For the unusual rhythm see p. 58. 'Grave' (lit. 'graves') possibly = graveyard.

3. 'Look round on', lit. 'hang on' (an Aramaic usage); MT 'my eyes lodge with'. The difficulty of combining 17. 3-5, 17. 8-10, and 17. 12 with their present context is generally recognized. In the translation 17. 3-4, with a necessary change of pronouns, have been placed between 18. 4 and 18. 5 and 17. 8-10, 12 have been taken to the end of ch. 18 and the beginning of ch. 19. Ch. 17, v. 5 a is quite untranslatable, so that the original position of ver. 5 cannot be determined.

4. More literally: 'men will exhibit (present) me', i.e. I shall be presented.

5. The text and meaning of 17. 11 a are quite uncertain; the LXX translates: 'my days pass in turmoil'.

6. The Hebrew is ambiguous. In the light of what follows the translation 'I cannot hope' is preferable to 'if I should hope'.

7. Possibly a proverbial condemnation of extravagant demands.

8. No one will become a supporter of Job in his quarrel with God.

9. More literally: 'therefore you cannot 'become superior (to us)''.

10. Correction proposed but not adopted by C. J. Ball. For the position of the line (18. 11) see n. 11.

11. The tenses in this section are peculiarly difficult. Bildad probably describes what lies in the future but is being prepared for in the present. Ch. 18, v. 11 is not required as a climax to 18. 8-10 and supplies a needed transition between 18. 6 and 18. 7.

12. Correction by Cl. Voigt (1895); cf. Isa. 34. 14. So also C. J. Ball.

13. Perhaps rather 'to the chiefest terror', meaning in either case death. Vv. 14-15 have been rearranged in the order 14 a + 15 b and 15 a + 14 b.

14. The transposition of vv. 17 and 18 secures a more logical order.

15. Lit. 'men of the future and men of the past', i.e. men of all times. The Hebrew words mean also 'men of the west and men of the east'.

16. Interjected speech, see p. 65.

Page 11

1. This line, which is not in the Hebrew text, is taken from the LXX. It strongly supports the translation given of the preceding line (v. 4). Alternatively, v. 4 may be joined closely to v. 3 and translated: 'as if I had really erred and as if my error continued' or vv. 4 and 5 may be joined closely in a double question: 'have I then really erred and has my error continued, or will you triumph over me by convicting me of my fault?'

2. Ch. 19, v. 12 ('his bands came up'), which begins to describe an assault on Job, needs a sequel such as 19. 10 seems to provide. But 19. 10 a is unintelligible.

3. The comparison with the removal of a tree is obscure and is not made less so by translating 'they plucked out my hope like a tree'.

4. Cf. Ps. 102. 6. Can the meaning be that the bones and flesh have no friends but one another? See p. 67.

5. i.e. with 'nothing at all', or, 'with next to nothing'; the line (19. 20) is a climax to the description of Job's deserted condition; perhaps v. 20 b expresses his total loss of home and property.

6. More literally: 'and (still) are unsatisfied by my flesh', i.e. still go on slandering me (to eat a person's flesh = to slander him). The friends referred to are those named in ver. 13 ff. (see p. 32 f.).

7. These lines (19. 23 f.) are rearranged in the order 23 a+24 a and 23 b+24 b.

8. 'Gōēl' nearly = defender or vindicator, with the implication that he is bound to his function by ties of kinship and duty (see p. 50). 'Sod' lit. soil, i.e. ground ('stand forth on the ground', cf. English 'take the field').

9. This line is a combination of 26 b and 27 c ('want' = longing). The translation of 26 b is based on the LXX. MT may be translated either 'from my flesh I shall see God' or 'apart from my flesh I shall see God'. For vv. 25-7 see also Appendix II E. Ver. 28 seems to belong to Šophar's speech. Ver. 29 ab may be corrected to mean: 'take heed of (divine) /wrath/, for wrath 'will slay the /wicked/'. So understood it cannot have been addressed by Job to his three friends nor by the friends to Job. Ver. 29 c may have been a reader's note, but the text is quite uncertain.

10. i.e. God is blameworthy.

11. The assumed text of this line (2 a+3 b) is largely conjectural, but no translation of MT gives tolerable sense. Ver. 3 b more literally: 'lacking insight 'you' answer /us/ by wind (or, breath)'.

12. Vv. 8 and 9 have been rearranged in the order 8 a+9 a and 8 b+9 b.

Page 12

1. The completeness of this section 20. 12-18 and the order of its lines are both very doubtful.

2. i.e. he is always craving for more.

3. Vv. 20-1 have been rearranged in the order 20 a+21 a and 21 b+20 b.

4. MT 'every worker's hand is against him'.

5. The text and meaning of the next line (25 ab), here omitted, are very uncertain. 25 c+26 a have been taken together as one line and what follows rearranged in the order 27, 26 bc, 28.

6. What follows expands this line, lightning (from the sky) and floods (on earth) destroy the Miscreants.

7. Cf. 27. 13. In the translation here 'share' and 'lot' have been interchanged and 'Šaddai' has been put for 'God' (El), partly to gain alliteration.

8. The first clause indirectly asserts that God is the cause of Job's

complaint and the second clause (lit. 'why should not my spirit be short?', i.e. 'why should not my spirits be low?') states a natural consequence, dejection of spirit. Shortness of spirit is generally understood to mean impatience, but here, as sometimes elsewhere (Exod. 6. 9), this meaning does not suit the context.

9. The words translated 'prosper' and 'advance' may also be translated 'live' and 'grow old'.

10. i.e. prosperity or happiness.

11. More literally: 'how do we profit by praying to him?'

12. This line if left uncorrected is a reader's remark: 'their prosperity does not lie in their hands · the plans of the wicked (? Miscreants) are far from him (i.e. from God)'. See also p. 112, note 13 (on 22. 17-18).

13. This line is a combination of 19 a and 17 c. It is a special case of interjected speech (quoting the opinions of the friends). The word translated 'woe' is perhaps more exactly 'ruin' (cf. 17. 1).

14. More literally: 'let him repay (the man) himself, that he may perceive it'. A very short line in the original.

Page 13

1. The omitted following line (21. 22) is probably a reader's note: 'will he (Job) teach God knowledge, him that rules on high?'

2. The right position of this section (vv. 23-6) is dubious. The lines do not deal specifically with the case of the Miscreants, like those that precede and follow. Perhaps they were part of Job's concluding reflections. Their immediate context has probably been lost.

3. This contrast is nowhere made in the speeches of the friends as preserved. The implied argument is that the houses of the 'generous' are preserved and those of the Miscreants destroyed. What follows is not a direct answer to this argument. Probably some lines have been lost between ver. 28 and ver. 29.

4. God and men alike acquiesce in his doings.

5. Lit. 'draw (or, drag) behind him'.

6. Vv. 32-3 have been rearranged in the order 32 a+33 b and 33 a+32 b (so G. Buchanan Gray in ICC).

7. The grammar of MT is not reproduced, the correction is from A. B. Ehrlich.

8. Addressed to Everyman (see p. 41).

9. Ver. 2b fully translated = 'is he of use to him (God) by acting well?'

10. More literally: '(because) the land belongs to the forceful and (their) favourites occupy it'.

11. Vv. 12-14, interjected speech expressing the views of sceptics. The wording of ver. 12 is uncertain but the general meaning is clear. Ver. 12 b is alternatively 'seeing the top of the stars_λ' or 'seeing_λ the stars how high they are'.

12. This and the preceding line (vv. 13-14) have been rearranged in the order 13 a+14 b and 13 b+14 a.

13. More literally: 'whose foundation was /as firm as/ a river' (?). Vv. 15-16 are Eliphaz's reply to the sceptics. The next two lines (vv. 17-18) are a variant to 21. 14-16 and belong to ch. 21.

14. Interjected speech. The next lines in MT (v. 21 f.) give Eliphaz's final counsel and so are better placed at the end of his speech (before ver. 29).

Page 14

1. According to another reading: 'whereby prosperity shall be yours'.

2. These two lines (23. 11 f.) are not appropriate where they stand in MT, after the conclusion of the imagined trial. In the position here given to them, they are a part of Job's argument and a ground of his complaint.

3. More literally: '/or/ would not set 'his terror' upon me'.

4. MT 'my judge' is not appropriate because in the imagined trial God cannot be both party and judge. The next lines in MT (vv. 8-9) are quite out of place and have been put before ver. 3.

5. The correction 'his servant' is taken from A. B. Ehrlich. In the translation it is assumed that the subject of the Hebrew verbs is someone who would judge between Job and God (cf. note 4). Perhaps the clauses of this and the preceding line should be rearranged as follows:

'A just man would then confront him · for the conduct of 'his servant'
would be plain,

I should finally be quit of my /foe/ · I should issue as gold from my
testing.'

6. More literally: 'But he is /different/ and cannot be checked'. God rejects Job's dream of an impartial trial. Another reading of the text gives a similar meaning: 'But 'he has chosen' and none can prevent him'. In the rendering given on p. 14 'cannot be checked' has been transferred from ver. 13 a to ver. 13 b (unchecked).

7. 'Aspect', lit. 'face', in the sense of appearance or behaviour, not of presence.

8. The times and days are times and days of judgement.

9. A word is wanting in MT. Either 'Miscreants' or 'wicked men' may be supplied from the LXX.

10. Ch. 24, v. 5 contains one complete line and apparently a fragment of another. Ver. 6 is descriptive of evil-doers rather than of their victims and so has been placed after v. 3.

11. More literally: 'for lack of shelter'. The next line of MT (24. 9) is a partial repetition of ver. 3 and ver. 10 a is a mere alternative to ver. 7 a. Both have been omitted in translation.

12. This line is a combination of 10 b and 11 b. 11 a may have stood in this context but is only a half-line of uncertain meaning.

13. At this point another half-line of uncertain meaning follows. It may be translated: 'But God does not 'hear' their 'prayers'.

14. For 24. 13-17 see p. 24. The text of vv. 18-24 is corrupt beyond

the reach of plausible emendation. Vv. 18 b–20 and 24 seem to express views held by Job's comforters and so may have belonged to one of their speeches. Vv. 21–3 may continue Job's criticisms of God.

15. God's agents and emissaries are called 'raiders' (troopers). The word reflects the tribal organization of the poet's environment.

Page 15

1. Ch. 25, v. 5 gives illustrations of God's power. Its corrected text and meaning follow the preferred interpretation of ver. 4 (see p. 90). The original sequel of the line has been lost. Ver. 6 is an addition by someone who understood v. 5 b to mean 'the stars are not pure in his sight'.

2. It is not clear why the North should be specially named. A slight change gives the alternative 'a ceiling' (H. Torczyner).

3. 'Veil' is a conjectural stop-gap. MT 'his clouds' has no specific application to the moon and is a word already used in the preceding line.

4. MT less precisely 'he marks a boundary'.

5. Vv. 12–13 have been rearranged in the order 12 a + 13 a and 12 b + 13 b. The word translated 'breath' means also 'wind'. The wind is God's breath.

6. 'Sinister serpent' has been suggested as a better translation by T. H. Gaster (*JRAS*, 1944, p. 47).

7. More literally: 'who can perceive?' or, 'who can comprehend?' 'Thunder' means 'full strength' or 'full measure', in contrast to 'whisper'.

8. The word translated 'rights' means commonly 'goodness' and the preceding word translated 'honour' might be translated 'innocence'. The meaning of the root of the latter word is explained in Appendix II c.

9. 'Expose', lit. 'will not conceal' (litotes). Cf. Ch. 6, v. 10.

10. 'Vapour in vain' (C. J. Ball) skilfully reproduces the meaning and the alliteration of the original.

11. 'have the lot of . . . the doom of', Hebrew simply 'become as'.

12. The Miscreants are apostates, see p. 31.

13. Lit. 'find delight'.

14. The next two lines in MT (27. 11–12) have been treated as a part of Job's ninth speech.

15. In the Hebrew text this is a 4+4 line (see p. 57). The translation has been shortened by putting 'Miscreants' for 'Miscreant men' and by omitting 'which he receives' after tyrant. Cf. 20. 29.

16. The Miscreants' sons cannot be given honourable burial. Ch. 27, vv. 14–15 have been rearranged in the order 14 a + 15 b and 15 a + 14 b.

17. More literally: '/Spoilers slay his kindred/'.

18. Lit. 'earth' (= soil), a close parallel to 'mud'.

Page 16

1. This half-line as given by MT (ver. 19 a) may be translated, with a slight correction: 'Rich he lies down but[†] does not repeat[†] (? = but

not again)'. This does not join smoothly to what follows, unless it be supposed that the Miscreant's wealth consisted only of his house, which is most unlikely. Ver. 19 b describes the ruin of the flimsy house of ver. 18 and vv. 20-3 may continue that description, or describe the Miscreant's own ruin, or possibly vv. 20-1 may be understood of the house and ver. 23 of the Miscreant himself.

2. The next line in MT (ver. 22) has been treated as a part of Job's ninth speech.

3. The joyous vintage season.

4. The wording of this line, but not the general meaning, is uncertain.

5. It is generally recognized that vv. 21-5 should follow at this point.

6. The two Hebrew verbs translated 'in silence' and 'they waited' have been transposed and so have the two following lines.

7. MT has two negatives in this line, both of which have been omitted.

8. 'Troop' = raiders, as in 25. 3. The last words of ver. 25 in MT ('as one who comforts mourners') are fragmentary and do not fit the context.

9. MT wrongly puts both verbs together in the first half-line and both articles of dress together in the second half-line.

10. MT 'and to increase my days as the (grains of) sand'.

11. More literally: 'and that the /loyalty/ I held 'would be renewed (i.e. continued)'.

12. Ch. 30, ver. 1 refers to youths in Job's community, 30. 2 ff. describe aliens beyond its borders. Both the sequel to ver. 1 and the beginning of vv. 2 ff. are wanting.

13. MT 'of what use is it to me' (i.e. it is of no use to me) does not harmonize either with what precedes or with what follows. But the substitute ('is spent') is only a conjecture (by Bernhard Duhm) based on the parallel clause.

14. Three Hebrew words, here omitted, may be emended so as to mean: 'mother' of wreck and ruin', but even then are only a half-line unconnected with the context.

Page 17

1. More exactly: 'they shrink timidly away from'.

2. This section and that preceding describe two different classes of people (see p. 32). The phraseology of what follows is very obscure. The ambiguous tenses of the Hebrew verbs from the next line onwards have been made uniformly past in the translation.

3. More literally: 'they opened (broke into) my wealth and humbled me'.

4. Or, 'roads to destruction' (leading to my destruction). 'Destruction', more exactly 'calamity'.

5. More literally: 'they tore down my path to my ruin'. MT

divides this line into three parts, which may be translated: 'they tore down my path, by my ruin they profited, they had no helper'.

6. Or, 'as a cloud that has passed' (so MT). The word translated prosperity (so BDB) occurs in the poem again only in 13. 16 a. Perhaps in both cases the meaning is freedom or liberty.

7. More literally: 'days of abasement (humiliation) laid hold of me (or, perhaps, shut me in)'. In MT the line begins with the words 'and now', which introduce a new section at this point, as in vv. 1 and 9. But ver. 16 joins best with what precedes and ver. 17 with what follows. When vv. 17-26 (omitting vv. 18 and 24 f.) are understood to be a part of Job's appeal to the Assembly (see p. 101), they stand best at the end, after vv. 27-31.

8. Lit. 'my bowels boiled and did not keep still' (litotes).

9. MT 'days of misery met me' (unlikely because of ver. 16); a slight correction gives 'days of wandering met me', i.e. I experienced days of vagrancy.

10. What follows is taken to be Job's address to the Assembly (interjected speech).

11. Or, 'my bones are dry from the heat'; bones is a word used for limbs and bodily frame.

12. MT, with a slight correction, may be translated: 'my bones [†]are pierced'. Cf. note 11.

13. Generally understood of physical pain.

14. 'Enclose', also translated 'assail' or 'persecute'.

15. The text of the next line (30. 24) is quite unintelligible. The following line (30. 25, 'assuredly I bewailed the unfortunate . my spirit was grieved for the poor') would be appropriate as a part of Job's description of his former life in ch. 29 or of his defence of himself in ch. 31, but no more definite place can be suggested for it.

16. Lit. 'and darkness has come'.

17. For the principal omissions and rearrangements of ch. 31 see Appendix II f.

18. The words 'falsehood' and 'deceit' in the original are interpreted to mean paganism and disloyalty to God.

19. i.e. 'I have not yielded to temptations', lit. 'my will has not followed my eyes'. Nothing is lost by omitting the words at the beginning of ver. 7, with the exception of the negative. They may originally have been part of another complete line ('my steps have not left the way').

20. A quotation of the motives that influenced Job in his past conduct, a kind of interjected speech. Vv. 14 and 15 have been transposed in order to make the English translation somewhat clearer.

1. MT seems to mean: 'the men of my house have assuredly said "O that there were someone unsatisfied by his flesh" '. Two slight corrections give the text above translated.

2. MT 'my lands' is inconsistent with the rest of the passage. Ch. 31, v. 39 shows that the sin denied is the murder of the rightful possessors of the lands.

3. Law cases were tried in the gate.

4. The translation of ver. 23 b is a paraphrase of a curiously worded clause: 'and (because) against his rising I could not be successful':

5. MT has reversed the order of the clauses of this line (ver. 28) and has altered ver. 28 a under the influence of ver. 11 b. The corrected text is based on the Syriac translation (Peshitta).

6. This line combines vv. 33 a and 34 c; it is assumed that ver. 33 b ('burying my guilt in my breast') is an interpretation of ver. 34 c or an alternative to it.

7. The Hebrew word translated 'subdue' normally means 'dismay' or 'terrorize'.

8. The mark may be Job's ownership mark, used to brand animals and other property and so suited to establish identity before judges.

9. The words 'I am ready to meet his charges' have been inserted to fill a vacant half-line. The next line (ver. 36) has been placed after ver.

18. All attempts to explain it in this context are very strained. It is generally agreed that ver. 37 is the original conclusion of ch. 31.

10. More literally: 'tell, if you have gained insight' (by your training); spoken ironically.

11. MT 'when I founded the earth' is inconsistent with the form of the questions in vv. 5-6. A slight change (omission of the suffix 'my') gives the text as translated. Ver. 9 has been treated similarly.

Page 19

1. Alternatively: 'are broken'.

2. This line is a combination of 12 a and 13 a. In 12 b 'instructed the dawn' is taken to be an alternative to 'commanded the morning' and 'its place' to be a supplementary addition. Ver. 13 b ('the Miscreants are shaken from it') and ver. 15 ('Miscreants shall be deprived of their light and the lofty arm shall be broken') may be regarded as interpolations (cf. B. Duhm).

3. More literally: 'that it may be changed like clay when sealed and that it may be 'dipped in colour' as a garment'. Ch. 18, ver. 12 f. are similar in character to vv. 31-8 and have probably been displaced from a position beside them. It is likely that v. 12 f. were written as part of a quatrain, of which the first two lines are now wanting. Bernhard Duhm constructs a quatrain here by adding vv. 19-20, but the result is not satisfactory.

4. Tehōm, the primeval ocean, which was divided into waters above the sky and waters below the sky, as now existing (Gen. 1. 2 and 7; cf. Ps. 104. 6-9).

5. The Hebrew verb has the general sense of 'consider' or 'pay attention to'.

6. The preceding two lines are rearranged in the order 19 a+20 b and 19 b+20 a. Instead of 'us' (twice) the translation 'it' is possible. The following ver. 21, here omitted, is an ironical addition, out of keeping with the poet's questions ('you know because you were born long since · and your days are 'many in number').

7. This section (38. 16-23) and the following (38. 24-30) are very probably imperfect, the former at the end and the latter at the beginning. There is no smooth transition from v. 23 to v. 24, nor from v. 24 to v. 25.

7 a. Generally understood of an outpouring in the sky; but the torrents and channels are rather on the surface of the desert.

8. Possibly this half-line (ver. 26 b) should follow the word channels (25 a) and leave 25 b+26 a to be one line.

9. The questions in this and the next line ask who or what are the causes of the phenomena spoken of; cf. Ps. 90. 2 and Prov. 25. 23. The poet knew that rain came from the clouds (38. 34). In the following lines the order 29 a+30 a and 29 b+30 b has been adopted.

10. Perhaps Tehōm is here used poetically for very deep waters, so that the when clause means 'in times of severe frost'. Instead of 'hoar-frost in the sky' the translation 'hoar-frost from the sky' is equally possible.

11. More literally: 'so that a deluge of rain covers you'.

12. The blank spaces represent words of uncertain meaning, probably the names of constellations or stars.

13. Vv. 41a and 41c have been joined to make a complete line and 41b is assumed to have been parallel to a missing half-line.

14. The grammatical subject of the second clause is 'fawns', which in MT is also the subject of the first clause ('their fawns grow up in the open').

15. 'Onager' is another name for 'wild ass'.

16. Or, with a slight textual change, 'which derides /the ass/ of the cities'.

Page 20

1. More literally: 'do you tie [^]his rope to a furrow?' The alternative 'can you tie' cannot be carried on into the parallel half-line, ver. 10 b.

2. More literally: 'do you /gather wood/ with his help, because his strength is great?'

3. For 39. 13-18 see p. 23 f.

4. i.e. 'make his (head and) neck terror-inspiring'. The last words of vv. 19 and 20 have been interchanged and the former has been altered grammatically (similarly C. J. Ball).

5. Corrections by A. B. Ehrlich.

6. More literally: '/do you make thundrous/ the 'sound' of his snorting?' or, '(while) the 'sound' of his snorting /is thundrous/'.

7. So A. B. Ehrlich for MT 'captains'.

8. Or, 'at 'pitfalls'.
9. Lit. 'swallows the ground', meaning uncertain.
10. More literally: 'while trumpet sounds do not /terrify him/.
11. The sound made by the horse, as given in MT, elsewhere expresses human satisfaction and pleasure (Isa. 44. 16, Ezek. 25. 3). But perhaps the poet intended here to represent the panting of the horse as it galloped or its excited snorting before it started. In the Hebrew text the sound made by the horse stands at the very end of the line.
12. This four-line stanza (39. 26-30) is complete without the last four words of MT, which are probably a current proverbial expression ('where the slain are, there is he').
13. There is a double alliteration in the Hebrew text. The word translated 'might' is more exactly 'loftiness'.
14. This line is composed of 12 b+13 b; the words translated by 'confine' and 'charnel pit' are of very uncertain meaning. The word translated by the English pronoun 'them' is literally 'their faces', perhaps meaning their dignity or their pretensions. Another possible reading of ver. 13 b gives the sense: 'their faces /put to shame/ in the charnel pit'. Ver. 12 a is an alternative to ver. 11 b and ver. 13 a ('bury them, dishonourably, together in the ground') may be taken as an interpretation of 13 b.
15. The omitted passages 40. 15-24 and 41. 1-34 (Hebrew 40. 15-32 and 41. 1-26) serve no fresh purpose within the structure of the poem and are generally recognized to have been originally separate compositions. Ch. 40, vv. 7-14 adequately conclude what God has to say to Job.
16. Alternatively: 'nothing'.
17. The words omitted (42. 3 a b) are an inappropriate repetition of 38. 2. They may have been a reader's amplification of 40. 7 (= 38. 3). Cf. 42. 4, which is a garbled reproduction of 38. 3.
18. More literally: 'without insight', 'witlessly'.
19. Alternatively: 'therefore I am 'utterly' 'melted', i.e. my courage has quite failed me.
20. i.e., possibly, 'in a formal ceremonial fashion'. A. B. Ehrlich understands 'earth and ashes' to mean figuratively something valueless, which is here equivalent to 'the empty and foolish talk' which Job repents of. The translation '(sitting) upon earth and ashes', suggested by 2. 8 in the folk-story, has no support in the contents of the poem.

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¹ The indexes do not include any references to the notes on the new translation. Index II gives only references to technical matters of rhythm, assonance, parallelism, and vocabulary.

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